

SEPTEMBER

SIXPENCE

AMATEUR CINE

W

O

R

L

D



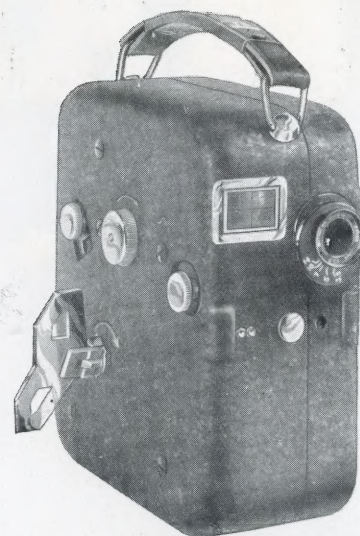
GATHERS A HARVEST OF HOLIDAY FILMS

A MOTOCAMERA

justifies itself immediately as your obvious choice to obtain just those cine pictures of the right quality in all respects that you will be proud to show even to the most critical of audiences. For low running costs and good—consistently good—results you can always rely upon a Motocamera.

for
making real 'movies'

One reel of Pathescope 9.5mm. film provides over 1,000 pinsharp single pictures for 4/6 including the cost of processing



The Motocamera "B" fitted with a fully corrected f/3.5 anastigmat lens. £6 6 0

PATHESCOPE LIMITED

10, GREAT MARLBOROUGH STREET, LONDON, W.C.1.
and NORTH CIRCULAR ROAD, CRICKLEWOOD, N.W.2.

9.5mm film

SEPARATE PRICES for film and processing

Gevaert film leaves you free to please yourself. You can buy 30ft. of Ortho Reversal 9.5mm. film for 2/7 and process it yourself without losing money. Gevaert high-grade processing will cost you 2/- if you want it. For brilliance and fine grain Gevaert films are ideal, whether you choose Ortho, Panchro-Super or the Special Ortho Negative and Positive. Also available in 50 and 100ft. daylight spools.



PANCHRO-SUPER REVERSAL
30 ft. 3s. 3d.

PROCESSING REDUCED to 2s. 3d.

Call it
GAY-VERT

Write for detailed lists giving all prices for films and processing and a copy of "Camera Please." A home processing booklet is also available free of charge.

Gevaert

Walmer Road, London, W.10

Gevaert 8mm. film in usual 25ft. daylight spools with patent incision method of separating, and 16mm. in 50 and 100ft. spools. Both sizes in several varieties.

Film it



with Filmo

You needn't wish in vain for those happy holiday moments to last for ever—with Filmo you can live them over again and again. The Filmo "Eights" and "121" cameras are the handiest cine cameras for holiday pictures and specially suited for shots such as this. Small and light, they can be operated by one hand, if necessary. No sprockets to thread, no loops to form. Built-in exposure chart, complete and accurate, will enable you to take many such shots where time is the essence of success. All Filmo models have T.T.H. lenses fitted as standard. These quality features justify the saying—you can't go wrong with "Filmo." The Filmo "Eight" projector is made to match the "Eight" cameras, giving a perfect combination for making first-class movies.

Ask your dealer to show you the New Filmosound—the finest Home Talkie on the market—new and novel design—complete in one case—perfect reproduction of sound and picture. £138.

BELL & HOWELL CO. LTD.

The World's Largest Manufacturers of Cine Cameras and Cinematograph Equipment.

PLEASE NOTE OUR NEW ADDRESS:—

13 & 14, GT. CASTLE ST., OXFORD CIRCUS,
LONDON, W.1.

'Phone: Langham 3988/9.

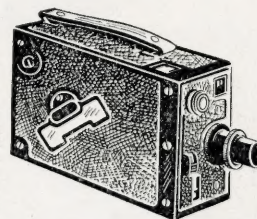
FILMO "EIGHT" CAMERAS

Foolproof daylight loading. Alarm sounds when 30ft. film is exposed. Brilliant viewfinder, 4 speeds, f/2.5 lens. The Filmo "Straight Eight" at £19 15 0 and the Filmo "Double Eight" at £22 10 0 possess similar features; the latter, which is illustrated, being slightly thicker to take double width film.



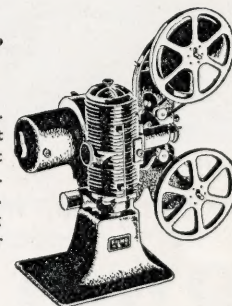
FILMO "121" CAMERA

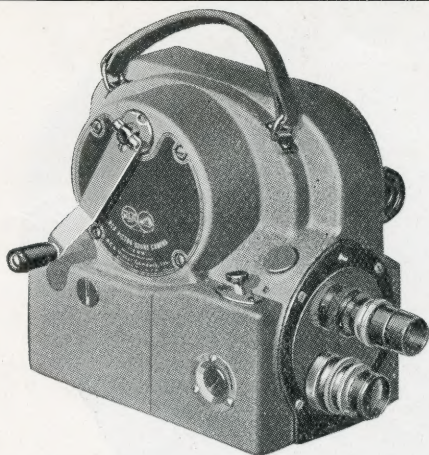
Small and compact, it has built-in exposure chart and daylight magazine loading. Two film speeds. 50 ft. capacity. Fitted with f/2.7 Universal focus lens. £22 0 0.



FILMO "EIGHT" PROJECTOR

400-watt illumination. Easy threading. Pilot light and adjustment tilt. Aerotype cooling. Takes 200ft. of 8mm. film. Sturdy carrying case with room for extra reels. £40.





NOW, TAKE YOUR OWN TALKIES THIS YEAR!

**Very latest 16-mm. R.C.A. Sound Camera
takes silent or sound**

We are now Sole British Agents for the latest R.C.A. Sound camera, that will take sound or silent pictures and all the very latest improvements. Take your own talkies as easily as silent, and amaze your friends. Kodachrome can be used too, giving natural colour AND Sound.

**The Camera of the Future. Simple as Silent.
Every Camera Guaranteed 12 months.
Perfect Results.**

NOW ONLY **£95** Exchanges
● OR £5 monthly, only, Secures ●

200B EGOFIX SUPERLIGHT

Egofix Superlight lenses fit your 9½-mm. Pathe 200B Projector giving 300 per cent. more light and crisp definition of 16-mm. quality. Get one on seven days' Approval against remittance. Immediate refund if not Delighted.

63/- ONLY

British Agents for the World's Finest Cinemas

16 mm. De Vry 200 watt Projector, the little projector that beats them all for quality .. £14 14 0
16 mm. De Vry Camera, 100 ft., built like the famous 35 mm. De Vry Camera, used by news-reel people throughout the world. 16 mm. camera built to 35 mm. quality .. £18 18 0
16 mm. De Vry "Intermittent," 750 watt or 1,000 watt, the finest projector money can buy. Built on 35 mm. designed quality. If you want "The Best," then you must have De Vry .. £75 0 0
35 mm. De Vry "News-Reel" Famous Camera, used by London and world's news-reel people. Highest precision .. £45 0 0
16 mm. De Vry "Intermittent" Sound Projector, 1,000 watt to 20 watt volume, 1,600 ft., built on 35 mm. high quality principles .. 165 gns.
EGOFIX Crystal Beaded Projection Screens. The finest screen obtainable, yet low prices, from 40 by 30. List free .. 45/-
16 mm. Ampro Projector, 500 watt, all movements, the most silent and flickerless low price projector obtainable. If you want the BEST yet low price, you must have the Ampro. Only .. £37 10 0
Other Ampro models to £54. List Free.
16 mm. Ampro latest Sound Projector, 500 watt high intensity, 5 watt volume, 1,600 ft. In two light cases .. £105 0 0
EGOFIX CINE UNIPOD TRIPOD, for rock steady movies .. 25/-

London Agent:—

Mr. Della Gana, 9a, Marylebone High St., W.1.

EDWIN GORSE

86, Accrington Road

BLACKBURN

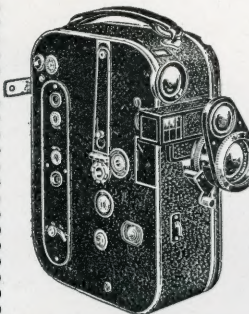
VISIT US AT

**52, CHEAPSIDE, E.C.2—
IT WILL PAY YOU!**

12, 18 or 24 months to pay. ONLY 5%
extra per annum charged.

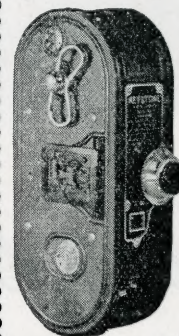
THE ZEISS IKON MOVIKON

Yours for
£4 10 0 down
and 23 similar
monthly pay-
ments.



F/1.4 Zeiss Sonnar anastigmat in bayonet inter-changeable mount with automatic correction for parallax coupled with the lens, peephole for direct focussing on the film. Delayed action shutter release. Single picture action, foot-age indicator, adjustable speeds: 12, 16, 24, 64 frames per sec., rewind spindle for mixes, adjustable shutter mechanism permitting exposure from 1/25th to 1/250th sec. **£98 10**

KEYSTONE CINE 8

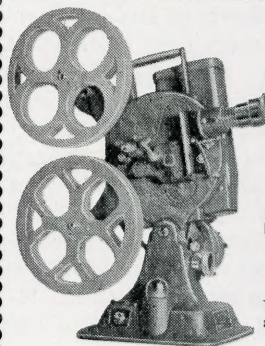


Size 6 5/16 x 2 1/4 x 1 1/8 in.
Takes 25 ft. 16 mm. film
Giving 50 ft. length 8mm.
Motor drive. Normal to
slow. Auxiliary and D.V.
finder, footage indicator
and exposure chart, f/3.5
lens. Price £10 10s. 0d.
or 12 equal payments of
18s. 4d. per month. Or
with f/1.9 lens, £16 16 0.
Or 12 equal payments of
29s. 4d. per month.
Leather case, 25s. extra.
2 in. Telephoto lens £5 5 0
"There is no

Comparison"
8 mm. Projector 200 W.
Stills, etc., £13 13 0

NEW 750-WATT KEYSTONE PROJECTOR

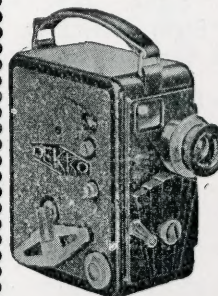
16 mm.



1.6 Lens
Pilot Lamp
£36 10 0
Including carry-
ing case and
resistance

Yours for 33/6
and 23 similar
payments.

THE NEW DEKKO



Three speeds, half, normal and slow motion. Can be used for snapshots, self-portraits, singles and animation. Entirely new mechanism and roller gate, and wear-resisting bakelite case and chromium fittings F/1.9 Ross or Dallmeyer lens £10 18 6

Yours for 19s.
and 11 similar
monthly payments

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

AMATEUR CINE

VOL III.

WORLD

No. 6.

SIXPENCE EVERY MONTH

Address all communications to
AMATEUR CINE WORLD,
Link House, 4-8, Greville Street,
London, E.C.1.

SEPTEMBER, 1936

Published August 15th

ADVERTISEMENT RATES SENT ON APPLICATION

The Advertisement Manager reserves the right to refuse or suspend any advertisement at any time without assigning any reason therefor.

Devoted to the interests of all Amateur Cinematographers throughout the World

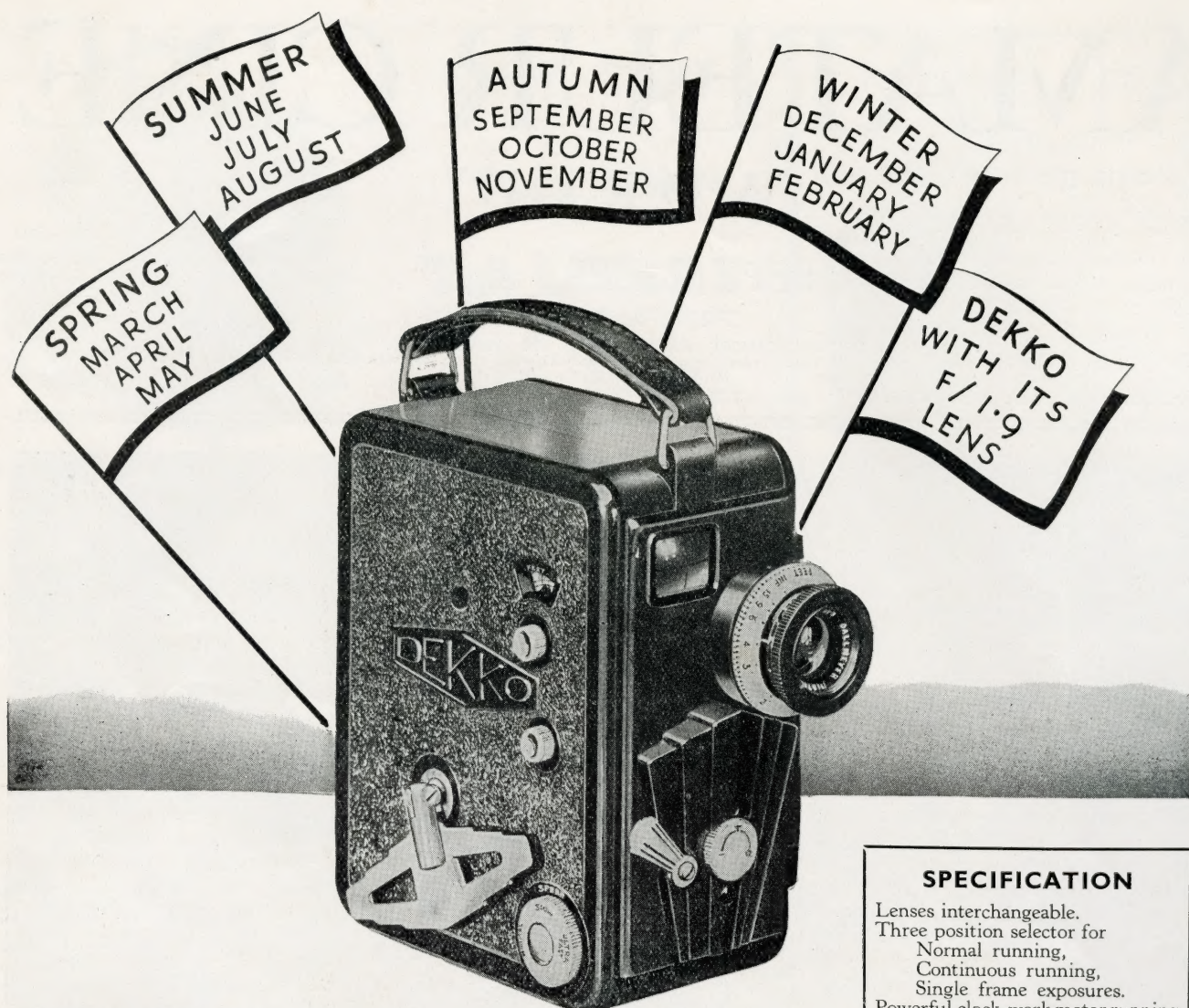
Subscription Rates	
United Kingdom and Dominions	
3 months	1s. 10 ¹ / ₂ d.
6 "	3s. 9d.
12 "	7s. 6d.
Foreign	8s. 6d. Post Free



The sea—eternally the same and eternally changing—is admirable cine material. You may not select it as the subject of your holiday film, but if you are going to the seaside, you will find that carefully selected shots of the sea will make useful continuity links. This picture, incidentally, can be used as a title background for use with black letters.

PRINCIPAL CONTENTS

THE EDITOR TO HIS READERS	261	WHY YOU SHOULD KNOW ABOUT DEPTH OF FOCUS. By Harold B. Abbott	270	OUR CRITICS REVIEW READERS' FILMS	280
PUZZLE FILMS—AND OTHERS—AND HOW TO MAKE THEM. By Alex Strasser	262	FILM PRODUCTION FOR AMATEURS. VI. PRELUDE TO CUTTING. By Andrew Buchanan	273	THE HIGH-LIGHT EXPOSURE SYSTEM: A CRITICISM AND A REPLY. (G. H. Sewell and P. C. Smethurst)	290
COMPOSITION AND MATCHING OF SHOTS By H. A. V. Bulleid	267	PROFESSIONAL FILMS—RICH FARE IN THE CINEMAS THIS MONTH	278	CINE EXPOSURE CHART FOR SEPTEMBER	292
TOURIST CINE PROBLEMS. By Eric F. Impey	269			LATEST APPARATUS	297
				WHAT THE SOCIETIES ARE DOING ..	300



The "All Season" Camera

The Dekko 9.5mm. Camera was designed to give the amateur the greatest opportunity for picture-making. With its interchangeable lens feature and its range of speeds—from 8 to 64 frames—it can be used all the year round for practically every purpose. Look at the specification and see what Dekko offers with its double-plated, roller-fed gate; it is scratch free and never jams. Make good pictures this Summer and Autumn—go to your dealer and get a Dekko.

DEKKO

A PROFESSIONAL CAMERA — AT AN AMATEUR PRICE
CAMERAS LTD., SLOUGH

Telephone: Slough 929.

SPECIFICATION

Lenses interchangeable.
 Three position selector for
 Normal running,
 Continuous running,
 Single frame exposures.
 Powerful clock-work motor running
 30ft. of film at one winding.
 Non-rotating winding key.
 All metal parts chromium plated.
 Footage indicator.
 Slotted re-start knob.
 Handsome wearproof bakelite case.
 Optical viewfinder very close to
 lens for accuracy.
 Speeds 8 to 64 frames per second.
 Substantial operating trigger.

PRICES

with f/3.5 fixed focus lens -	£6 18 6
with f/2.5 fixed focus lens -	£7 16 6
with f/2.8 micrometer focussing lens -	£9 6 6
with f/2.9 micrometer focussing lens -	£9 6 6
with f/1.9 micrometer focussing lens -	£10 18 6
with f/1.5 micrometer focussing lens -	£15 10 0
Solid leather case for camera, chargers and filters -	17 6

Call for Demonstration at the
 London Showrooms, 118, Wardour
 Street, W.1. Telephone: Gerrard
 6891.

THE EDITOR to his READERS

NOT for many months has there been such rich fare in the cinemas as in September. It is unfortunate that the really outstanding films should be released practically simultaneously, but the nabobs of filmdom still cherish the belief that no one wants to see a good film in the summer.

The discerning amateur will be able to learn a good deal from the September releases because, technically, they reach a high standard. Most of them are highly significant. Yet it is only twenty-five years ago that armed men patrolled exterior "sets" to prevent rival producers from stealing the scenes. To-day film sets, furniture and dresses influence the trend of modern design; and the world is peopled with little imitation Garbos and Dietrichs.

Certainly the professional film is the only real standard by which the amateur film is judged. The comparison may be harsh and unfair—may, indeed, be impossible—but the fact remains that the average audience, uninstructed in the technicalities of either professional or amateur films, subconsciously judges the latter by the standards of the former.

A Place in the Vanguard

It is scarcely to be wondered at that, gazing from afar at the machinery, products and ballyhoo of the professional film world, the amateur should feel just a little small and insignificant. But let him take heart in the reflection that, untrammelled as he is by box-office considerations, the way lies open for him to assume a place in the vanguard of progress. Let him take himself seriously, even though he may aspire to nothing more ambitious than a film of baby on the lawn.

"Amateurs," says John Arnold, head of the Metro-Goldwyn - Mayer camera department, "are not afraid to experiment. From amateur experiments have come some of the most enlightening principles in cinematography. New ways of handling the lens pointed against sunlight (it would be illuminating to know just what those new ways are!) new principles of composition, new methods of obtaining

pictorial texture, have all come to us from amateurs." Arnold's organisation some time ago held a competition for amateurs at which several films were voted, as artistic achievements, as good as average professional work.

Every year the big film companies receive reels from amateurs anxious to crash the gates of Hollywood. Sometimes they succeed. A short time ago two American amateurs found a mongrel pup in a dog pound, wrote a script relating the experiences of the pup in trying to find a house and master, and filmed it on 16 mm. stock, with the canine waif in the lead.

It was completed without benefit of lights or reflectors and called, "Wanted—A Master." The producers, Gunther von Fritsch and Arther Ornitz, obtained permission to show it to M.G.M., with the result that they are to co-direct the picture again with a 35 mm. camera. "Wanted—A Master" has gone into immediate production.

The other day *Amateur Cine* was asked if it could suggest anyone to produce a short film for which enquiry had been made, the work to take a fortnight, the remuneration to be substantial. Provided he was well versed at his job, an amateur would not have been objected to.

So let the amateur take heart, but let him also be ready to learn from those who modestly affect to learn from him. Directing a film, says one well-known professional director, is like an aviator's problem, and quite similar to the navigator's task. You follow the rules and fly on, or sail your course. The course must be charted to the minutest detail and calculation. So many amateur films fail because the route has not been mapped out.

If the beginner does not find it easy to make a coherent

production it is because he approaches it wrongly. Before ever he sets finger to button he must have an outline of the theme in his mind—or, preferably, on paper. The theme may be nothing more than a day at the seaside, but the series of incidents which constitutes it must be presented logically and coherently. It does not matter *how* it begins. What matters is that it *should* begin—at the beginning, and not in the middle.

Film children when they are pre-occupied at some task if you would get a natural effect.



PUZZLE FILMS

—AND OTHERS

THE tiresome thing about filming is that it costs a good deal of money: even if prices to-day are less than they were at one time, they are still large enough to make the cost of a long film prohibitive to most of us. The result is that many amateurs use the cine-camera as a sort of snapshot instrument and bring back from holidays or week-ends a disjointed collection of shots which are very tedious when seen in bulk on the screen.

It is not, of course, necessary to shoot like this, for even with very limited means interesting and attractive short films can be made, always provided that a little thought has been expended in the beginning to find out how it is all to be done. The film, as has been stressed again and again, is similar to a language. Pictures are used instead of words, but they must be used in such a way that the result is as coherent and pleasant, as in literature.

Just a few lines of verse may affect us more strongly, or fire us to greater enthusiasm than a five-hundred page novel, so also there is good reason to believe that a film need not last ninety minutes and cost a million pounds if it is to be interesting and satisfying. Mickey Mouse usually appears on the screen for a period of eight or twelve minutes and the single "subjects" of a magazine or news-reel film may last only one or two minutes, but this is no reason why they should be despised. They are, in fact, often more interesting than the feature film which follows them, either because they show briefly and attractively some chosen theme or else because they present the theme in an unusual and very effective manner.

Short Films Just as Effective

The effectiveness of a film is not a function of its length: it depends on *what* the film says and *how* it says it. Many amateurs have insufficient money, time and application to produce long films satisfactorily, but this does not close the "higher paths of film art" to them. The "short" is no less interesting than the "feature," while it is comparatively simple and inexpensive to make. The field of short subjects, too, has been comparatively neglected in past years, and there is a very wide range of subjects which have yet to be discovered. The amateur can thus allow his imagination full play in dealing with them.

While the entire field of short films cannot possibly

... And How To Make Them

By ALEX STRASSER

(Author of "Amateur Films: Planning, Directing and Cutting")

Very short films can be just as successful as 'feature length' productions. The problem is to find subjects that can be adequately treated in a limited footage. Stimulating suggestions for them are given in this article.

be covered even in a long article, notes on one or two specialised types may be interesting. First, puzzle films. These are intended by their nature to be shown to a merry party of friends. They should be sufficiently intriguing to make the audience want to guess the answer and since it may be necessary to project them several times, they should be as full of life and humour as is possible.

How Puzzle Films are Made

The main question at first is: how are puzzle films to be made? This is probably best shown by a few examples. The simplest and most quickly made film of this type involves *geographic* problems. Here a short film is made in a particular place or district which is intended to show where it was taken and nothing else. Each shot must provide a clue to the answer. The spot chosen may even be the amateur's own back garden, provided that his audience are really familiar with it, but local places of interest, or even any well-known place in England or elsewhere may equally well be used.

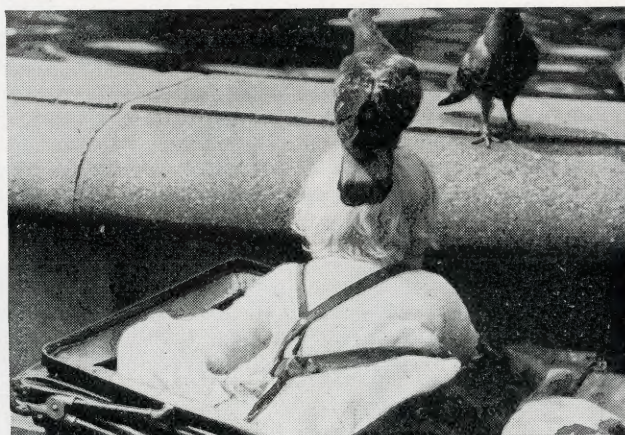
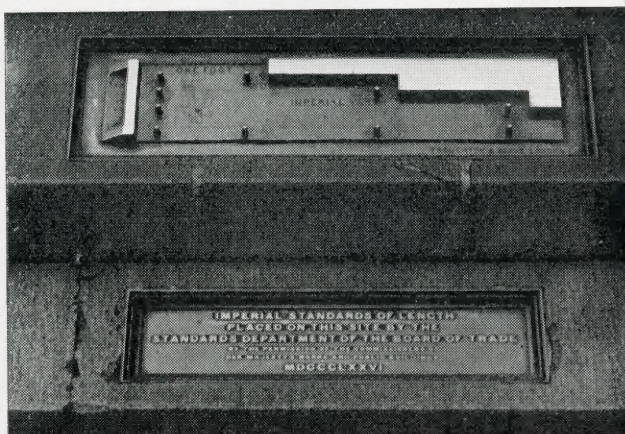
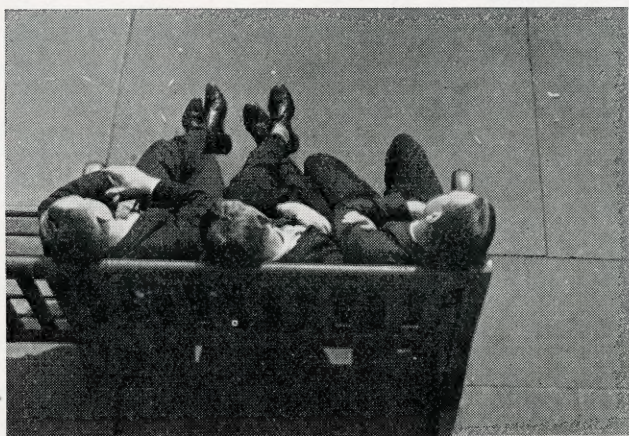
As an example, let us consider Trafalgar Square. We might begin with a close-up of an Underground entrance, move to a long string of car-wheels rolling past the camera, then to a similarly large number of legs and feet running over a traffic crossing. This might be followed by a shot of a couple of pigeons, parts of one or two statues taken at an unusual camera angle and a wooden bench with three or four men asleep on it. This should be quite sufficient to tell the audience where the film has been taken. Each shot can naturally be taken to imply some other place, but the combination points clearly to the single solution, "Trafalgar Square."

This example makes it quite clear that the close-up is an essential element of puzzle films, which means that the camera must either be brought really near to the subject or else a long-focus lens must be used. This is just as true of all short films as it is of this particular branch of them, for the time available is limited and the audience cannot be side-tracked by superfluties appearing in the picture. The clear must be made clearer and the obvious still more obvious. This can only be done by means of a large proportion of close-ups.

The possibilities of presenting a geographic puzzle are not limited to the form given above, for with a little imagination quite a number of other methods can be thought out. Direct representation can be avoided and

(Continued on page 264)

Shots from a Puzzle Film : Where Were They Taken?



THE above are shots from the geographical puzzle film described by Mr. Strasser in the article which begins on the opposite page. The object of the film is to present aspects of a place familiar to the audience, the shots, however, being selected with a view to misleading and puzzling them. One or two definite clues must, of course, be provided. Thus, two of the shots above are definite clues to the location of the place; the statue and the

Board of Trade plaque giving the imperial standard of length.

Such a film is not only a test of the powers of observation of the audience, but of the cameraman as well, for the success of the film depends upon the selection of significant viewpoints and objects.

The other illustrations reproduced above help to build up the atmosphere of the place. One infers, by the shot of the entrance to the

Underground subway and the feet of people waiting to cross the road, that it must be a busy spot. Yet the pigeons and the loafers on the seat indicate that at the same time it provides facilities for idle lounging. The statue and the plaque, however, provide the real clues. Some of us have passed the place hundreds of times but have failed to notice them.

Next time we go to Trafalgar Square we must be more observant!

PUZZLE FILMS

everything shown indirectly. This latter method is naturally necessary when places must be presented to which the amateur or his camera cannot travel. As a case in point, what part of the world does the following series of shots represent?

A palm tree—two youths with negro masks and spears performing a wild dance—a few Zoo pictures of lions, tigers, giraffes and elephants—a postcard of Singapore—and a boat, in which one young man pours a basin of water over the head of another.

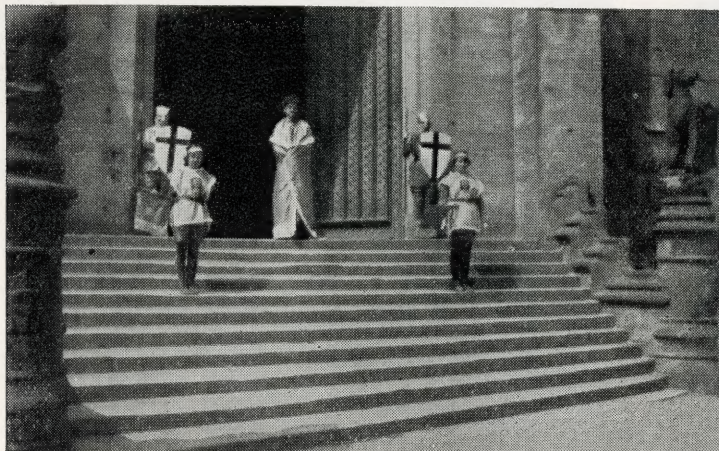
The negro masks suggest Africa, but the picture of Singapore shows that we are on the wrong track. A general solution might be "The Tropics," but the last shot of all seems to be something special in the way of clues! Perhaps some sort of "christening"? Now we have got it! It represents the ceremony of "Crossing the Line" and the answer to the problem is "The Equator."

It must once more be emphasised that in films of this kind everything hangs on good directing, photography, acting and careful cutting. Without good directing of the tiny shots the example just above would hardly be intelligible or attractive, but with care in its production it could be very amusing and satisfying.

Other Types of Film Puzzles

As with geographic film puzzles, so with other puzzle films. Charades or Hidden Proverbs, usually performed in "public" as a series of "living pictures," can be very entertainingly presented in the form of films. One has only to consider the delightful possibilities hidden behind the proverb, "Too many cooks spoil the broth." In this case it will not be very difficult for the audience to guess the proverb, but there are always ways and means of making this more difficult. If, for instance, the meaning of the proverb or saying is interpreted otherwise than literally, the clues are very much more difficult to put together. Moreover, since all these puzzle films are humorous in intention they can be treated from the paradox, satire or grotesque viewpoint.

As an example of the last class—the grotesque—we might choose the proverb "Necessity is the mother of invention," which could be shown as a film in several hundred different ways at the very least. Here is one possible treatment:



A young man walks down a street—notices that his shoe-lace has come undone—breaks it as he ties it up—what is he to do?—he looks round—sees a large general store—goes in—finds the kitchen utensils department—chooses a large kitchen sieve—has it wrapped up and tied with a large string. Then he goes into the paint department—carefully chooses a particular black paint—and a large paint-brush—leaves the shop with his parcels—jumps on a bus—and gets off at the nearest park. He sits down on the grass beside a pond—unpacks the sieve—throws it away into the pond with the paper, but carefully preserves the string—takes out his paint and brush—and paints the string black. He hangs it up on a tree-branch to dry—then takes it down—laces it into his shoe—and goes off triumphantly down the park into the distance.

Mad—But Amusing!

This may seem perfectly mad, but it is no more mad than a good many grotesque situations over which we have all laughed in some professional film or other. Of course, the actor must know his part extremely well.

The above example hints at another way in which amusing short films may be produced. Proverbs or old sayings can be shown, not only in puzzle form, but as a series of illustrative shots which show the moral of the story. Such short films are particularly suitable as subjects for local competitions among friends or in cine societies. The proverb to be used is chosen by the judges and the prize given to the most interesting or amusing film to be made about it. Those entering the competition would certainly have a good deal of fun in making their films and the screening of the results would equally certainly raise shouts of laughter.

The Personal News-reel

These suggestions for puzzle films should be enough to give a general idea of the way to go about producing them and any amateur ought to be able to work out his own without much difficulty. Those who have tried them once or twice will find a great deal of fun in them and will not need to be urged to continue making them.

We can thus leave the puzzle film and pass on to other kinds of short films.

Let us then consider the personal news-reel. For a personal news-reel various "family occasions," as well as happenings among friends in the district, or public occasions, are filmed and cut together to form a kind of moving chronicle of our private life. Each short episode must be handled as a complete film, however tiny it may be. The arrival of relatives from India may be treated in the genuine and over-done "News-Reel Manner"; the annual exercises of the Fire Brigade may be used in various ways to good and thrilling effect; and the local cricket match will form the basis of a highly exciting "Test." Odd shots taken throughout the course of the proceedings are not enough, for it is

The Regal Amateur Cine Society of Derby have gone to the real thing for their production of "The Queen's Archer." Here is a scene shot at Wingfield Manor.

... And Others

Hints on Making Short Films on Original Subjects

essential that the subject shall be handled effectively from beginning to end.

Where occurrences in the family circle are filmed, it is often possible to use rehearsed effects in order to improve the screen pictures and emphasise the various points more fully. As an example, the family dog may have produced a litter of puppies and after a few days they will be taken into the garden for the first time. It would be much more effective and amusing an occasion if the filming were not carried out in a straightforward manner, but was arranged something on the lines of the following shots:—

The little daughter of the house carries all the puppies out into the garden in a closed basket and then opens it to let them loose. They naturally run all over the place. An old gym shoe lying on the grass suddenly starts to leap about wildly, while an ancient hat belonging to father creeps stealthily across the grass. (These phenomena are arranged by putting a puppy into the shoe or under the hat and then just letting it alone).

Now the little girl catches the puppies, packs them carefully back into the basket and closes the lid on them. She carries the basket back to the house and turns round just as she gets to the steps: all the dogs are running on the grass once more, for the basket has a hole in it and they have got out again while she was engaged in shutting the lid. With a tired and resigned look she sits down flop on the doorstep and drops the basket beside her.

One or Two Good Ideas Enough

A small film of this kind needs some co-operation between cameraman and "actors"; for the rest is easily and simply done. Twenty to thirty feet of 16mm. film should be ample footage. Not even much imagination is necessary, for one or two good ideas are quite enough for a short film of this length.

And now Nature films. Short films of natural phenomena can be very attractive indeed, particularly if they have been well photographed. Subjects such as "Stormy Days," "Rain," "Harvest," "Heath Fires" or "The First Snowfall" can be remarkably finely shown photographically, but even here it is not enough to take a few chance shots, for the film itself must be planned from the start and be cut in such a way that the interest of the audience rises as it proceeds. In many cases a little accentuation due to the arrangement of the shots



Why not make a new sort of personal news-reel by treating it in the overdone professional news-reel style? Thus, these youngsters might be mechanics repairing the Bluebird.

can improve matters wonderfully. In the case of the film "Rain," for example, a very happy ending could be arranged by showing a small boy looking out of the front door with an annoyed expression and stretching out his hand to see if it were still raining. It is. He does not want to go out in the wet so he wipes his hand carefully dry—and begins a new game in the bathroom, wetting himself and splashing water all over the place, getting much wetter than he would have done out of doors.

Subject Not Important

All these suggestions are only intended to show that there are a good many interesting possibilities involved in short films and to interest amateurs sufficiently to get them to consider trying something of the sort themselves. Everyone will choose a subject and treatment according to his tastes and abilities and the field is such a wide one that it is not important *what* subject is chosen so long as one is chosen and properly worked out.

It is planned shooting that lifts the camera out of the plane of a mere recording instrument and gives form to the finished film. Even if the photoplay still remains the privilege of the wealthy, *anyone* can make a short film that is really interesting and very attractive—if they are prepared to think first and shoot afterwards.

"Amateur Cine World"—Ten Best of 1936

A short film on the lines indicated above, stands as much chance of becoming one of the *Amateur Cine World* Ten Best Films of 1936 as a super reel production. So much depends on the treatment. Ten handsome plaques, to be won outright, will be awarded to the makers of the ten best films submitted to us for review by December 31st, 1936. Films may be of any size, any length, any subject.



WHY

is the GEBESCOPE Dealer always such a popular man.....?

BECAUSE he can offer you the finest HOME TALKIE apparatus, library and service in the world.....!

HAVE you talked with your "Gebescope" Dealer of late? When it is a question of Home "Talkies" and films you will find that, through Gaumont-British, he has the finest proposition of all to discuss with you. Make a point of calling upon a "Gebescope" man to-day. Ask him to demonstrate the "Gebescope"; also, get him to explain the meaning of these truly remarkable facts

● **The Large and Comprehensive Library.** Films produced at the famous Gaumont-British studios are available to all "Gebescope" projectionists. At the cost of a few shillings the finest film programmes may be selected—and screened actually in your own home. Only "Gebescope" dealers can offer this unique service.

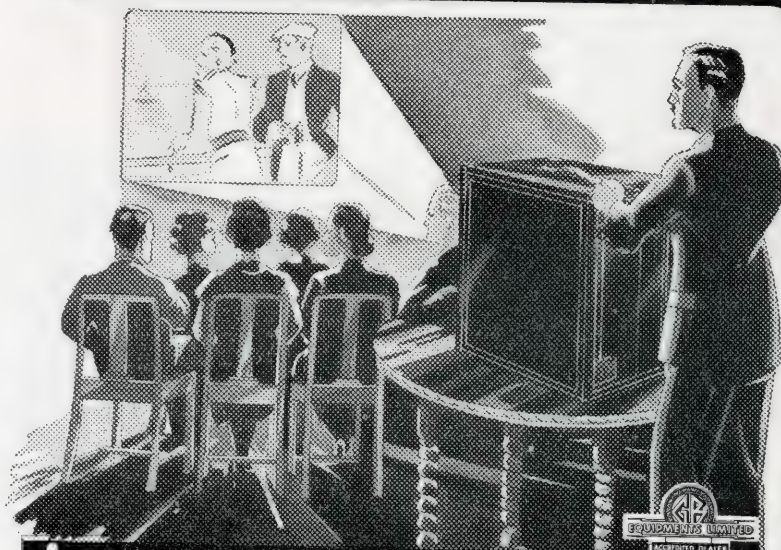
● **Reduced Film Hire Charges.** A sensational reduction in hire charges of films to "Gebescope" users has just been announced by Gaumont-British. Quantities of the famous "Gebescope" Library subjects are now obtainable on hire at only 2/6 per reel.

● **"Gebescope" Service-after-Sales.** A "Gebescope" dealer does more than sell you a projector. He becomes a friend for the rest of your film-screening life! The "Gebescope" organisation has a background of service which is second to none in the world. Your Dealer gives you the entree into this remarkable network.

● **The Power Behind the "Gebescope."** When you buy a "Gebescope" you buy a product backed by the largest entertainment concern in Europe. Only the vast Gaumont-British organisation can offer you this projector and film library with the servicing network essential to its carefree running. See your "Gebescope" Dealer without delay.



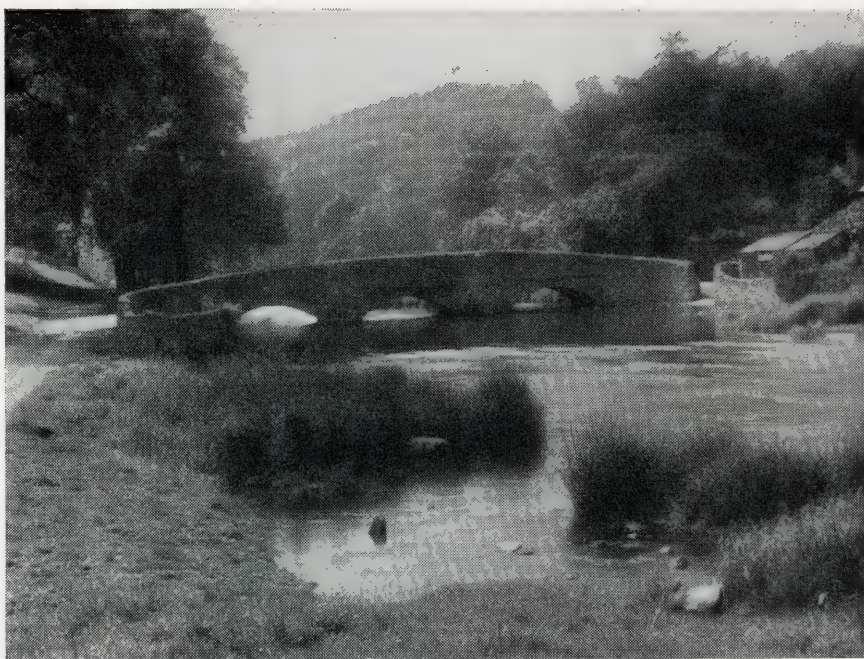
Film House, Wardour Street
London, W.1. Gerrard 9292



Getting hours of enjoyment from their "GEBESCOPE"

THE PRACTICAL CAMERAMAN: 1.

Composition and Matching of Shots



WHEN the cameraman comes to the actual filming of a shot, he must have in mind first the mood of the sequence as a whole, and, second, the style and the composition of the two shots which will be adjacent to the one he is about to film. The importance of this, and the difficulties always met with, can best be appreciated by considering practical examples. Suppose a slow-moving, dramatic sequence is being dealt with, a section of the scenario being as follows:—

The effectiveness of this harmoniously balanced shot depends not only on its intrinsic merit but on its relationship to the shots that precede and follow it. If it is vividly in contrast to them, it will interrupt the rhythm of the film.

83. L.S. a girl on her knees beside a grave.
84. C.S. she looks round. . . .
85. M.S. a man enters the churchyard through a swing gate.
86. C.S. he pauses, irresolute.
87. M.S. the girl bites her lip, turns away her head.

Contrasting Mood and Surroundings

The cameraman has decided to shoot this scene in brilliant sunlight, to give sharp detail and thus contrast the sadness of the girl with the bright, sparkling light of the surroundings, which are so made to appear glorious even though the picture consists of tombstones. First, shot 83. Here it is desired to accentuate the attitude of the girl, and so the background must be diffused, so that the girl and the one particular grave will stand out in relief. This is done by cutting down the depth of focus, either by using a large aperture or by a lens of longer focal length than normal.

To make the use of a large aperture possible, a filter will have to be used, since there is brilliant sun. A suitable telephoto lens for a shot of this type is a 2 in. lens for 9.5 mm. or 16 mm., or a 1 in. for 8 mm. film. Actually, this special use of telephoto lenses is most effective in close-ups, but with experience pleasing results are obtained in long shots where it is

necessary, as here, to isolate the main subject of the shot from the background.

Suppose the normal lens is being used, however, at $f/1.9$, then the depth of focus should be looked up for the particular distance demanded by the camera set-up, and the camera should then be actually focussed in such a way that the subject to be accentuated lies at the furthest away point of the focus depth. This means that the camera will, in fact, be focussed on a point in front of the subject. It should always be borne in mind that the depth of focus extends further behind the subject than in front.

Angles and Balance

Having thus decided on the tone of the picture (hard, bright detail) and the style (diffused background), the cameraman next considers the composition. He looks first to the verticals, and achieves a balance between the kneeling figure of the girl and the cold, dark tombstone. He arranges his set-up so that he makes either the girl or the stone appear larger (depending upon which is nearer to the camera) according to the requirements of the director.

He then looks to the other main angles of the picture, the slope of the background horizon, here diffused but discernible. He also notes the general direction of any marked ground line that may exist, here the edge of a path, which is usually a diagonal. He then sees to it that these main lines and planes of the picture are so arranged in relation to one another that they form a harmonious

composition, a good framework, as it were, for the details of the picture, which, however, will be few in this particular case.

When he has composed his picture the viewfinder should present an image that completely satisfies him, and an image that he sees in a two-

(Continued on next page)

Anyone can press the button and take moving pictures. Most people can determine if a shot is nicely balanced. But not every movie-maker realises that, in cinematography, the composition of individual shots is not the be-all and end-all. They must match with the other shots in the sequence, as explained in this article which is the first of a short series.

By H. A. V. BULLEID

dimensional, monochrome form, and with due allowance for the fore-shortening effect of any telephoto lens that may be in use. This method of using the view-finder is essential to secure consistently correct pictorial renderings, in monochrome on a flat screen, of a picture that is actually three-dimensional and coloured.

Next comes shot 84, a close-up of the girl looking round; and here again the background must be diffused so as to match the preceding shot. The posing of the close-up and the camera angle chosen must be such that the resulting composition is in harmony with the long shot, and, generally speaking, the girl's attitude must be identical, so that the content of the shots will also match.

Shot 85, the man entering through the gate, does not require the same degree of matching with shot 84 as 84 did with 83, owing to the fact that the action is not here continuous. No diffusion of the background would be necessary, for example, unless for some special reason depending on prevalent conditions. The style must be kept up, however; in this case hard and brilliant detail.

The composition should be so chosen that it will add to the drama of what is, in the film in question, a dramatic and unexpected appearance; and the cameraman decides to achieve this by choosing a low position for the camera, whereby the man's head will first come into view over the gate, followed by his whole body as he passes through; and then, when he pauses, he will stand dominating the whole frame.

This is followed by a close-up of the man as he pauses, which will have to match the mid-shot exactly, and will probably, therefore, also be shot from a low angle.

The next shot, No. 87, returns to the girl, and here the idea of the low angles of the two previous shots might with advantage be carried on by shooting this mid-shot from a high camera position, to look down with sympathy, as it were, on the girl as she turns away her head. And so on, throughout the film. This choice of angle, and composition of the picture in the viewfinder, is of tremendous importance, and should always be most carefully thought out, bearing specially

in mind the relationship of one shot to another.

If the diagonals in the frame cannot be arranged pleasingly to form a well-composed picture, it is often permissible to tilt the camera slightly sideways, in order to improve the composition.

This particularly applies to close-ups and other shots where no decisive vertical exists, and where the tilting is accordingly unnoticeable; but the principle is also useful in such shots as, for example, a single telegraph-

pole top, which may look clumsy and meaningless if photographed dead flat, and can usually be strengthened in effect by giving a diagonal composition, as though it were observed side-ways from the ground; the same applies to a row of trees, and so on, in particular cases. A single vertical in the centre of the frame is usually to be avoided.

This leads to the question of placing the subject of greatest importance in the centre of the frame, a practice far too common in amateur and professional films alike. If the composition is bad or non-existent, and the frame merely contains a muddle of lines with no particular trend, then the centre of the frame is the position to which the eye of the viewer will turn. But it is a part of the cameraman's art to arrange his most important detail at a centre of interest in the composition, which is done, as will be explained next month, by choice of angle and lighting, by arrangement of the perspective, and by utilising the effect on the eye of the action at the close of

the previous shot.

When several players have to be grouped in a vague setting, for example, the corner of a field, awaiting the approach of some individual, they must never be simply arranged in a row in front of the camera, as this yields an absolutely negative composition consisting in the main of three horizontal straight lines, viz., the ground, their heads, and

the hedge-top or the horizon.

The first step in improving this is to set up the camera at one end of the group, in which case the three lines will be seen to converge, approaching a point of intersection somewhere

(Continued on page 286)

COMPOSITION and Matching of Shots

(Continued from previous page)



Foreground interest assists the composition and in its severe lines is in keeping with the rest of the subject.

the girl as she turns away her head. And so on, throughout the film. This choice of angle, and composition of the picture in the viewfinder, is of tremendous importance, and should always be most carefully thought out, bearing specially

TOURIST CINE PROBLEMS

Wherever you go for your holiday you will doubtless meet with a new, and possibly sometimes unexpected, set of conditions. But if you are systematic in your filming you will come up against few problems you cannot solve.

SO you are going on holiday! We will assume you will have made up your minds to practise the basic rules of picture making:

to decide how the film is to be treated, whether it is to be a scenic, a holiday record with a personal element, a holiday cine diary, and so on. You will bear in mind the necessity for taking sufficient continuity shots. You will not forget your note book and pencil. . . . Let us be optimists and take this for granted. Instead, we will consider the mechanical, as opposed to the imaginative aspect of the holiday film.

First, the question of equipment. You probably own a fair number of accessories and you may be tempted to take them all away with you, but, unless you are using a car, this is a mistaken policy, and you will discover that for the sake of your personal comfort it pays to take an absolute minimum of equipment unless you calculate to do nothing but shoot film (which is most unlikely). This minimum is your camera and case, exposure meter and one or two (but not more) filters, whilst besides these you may have to take with you a supply of film if that will not be readily available at your destination.

A Useful Device

There are several other items which you *might* take (though I suggest you only do so if you are using a car), such as telephoto lenses, a tripod, additional filters, etc., but the fact remains that these are all encumbrances and though useful are by no means essential. However, if you do take a telephoto lens you will have to take a tripod also (or a suitable substitute) unless you are prepared to work from solid supports, such as tables, on which you can stand the camera.

During the present summer, I have come across an extremely useful device which can be used in many cases where otherwise a telephoto shot would be impossible because of the lack of a tripod. It is a clamp which is fitted at the top with a tripod screw on a locking ball-joint. This gadget is really produced for still work



Filming from the car at 32 frames per second instead of the normal 16 will help to smooth the jerkiness, while at the same time the movement will not be exaggeratedly slow.

By

ERIC F.
IMPEY

but is equally useful to the cine worker and is strong enough to support any of the lighter weight cameras, that is to say, any of the normal 8 mm. or 9.5 mm. models, and also the 50 feet capacity 16 mm. types. The illustration shows it in use with a 16 mm. Cine - Kodak BB,

with which it works excellently. (Page 289).

Although it will lock in any position and thus enables you to centre your subject properly, the ball-joint is not a substitute for a pan-tilt head and no attempt should be made to use it as such. The jaws of the clamp open about 1½" and are shaped to give a good grip on flat, uneven, or round objects. For instance, it may be screwed to the back of a chair, a wooden fence, or an iron railing and many other things, without any difficulty. The whole thing is small in size and will go into any pocket easily. It is sold by Sands Hunter & Co., Ltd., at 7/6 (purse type leather case 2/6 extra) and is known as the "Rhaco" Camera Holder.

Shots from Moving Vehicles

Whilst holiday record films may commence conveniently with shots showing the departure for the holiday, it is not usually advisable to attempt any serious shooting from the vehicle in which you are travelling. A large proportion of shots attempted from cars are unsuccessful whilst the train, though usually steadier, presents difficulties in the way of the obstructions always encountered alongside railway lines—in the nature of telegraph poles and wires, etc.

However, if you are obliged to take shots of this type for your particular purpose, here are one or two hints. From cars, the most satisfactory viewpoint is right

(Continued on page 289)

Depth of Focus

THE question of depth of focus (or, to be strictly accurate, "depth of field") is one that vitally

concerns every amateur cinematographer; yet comparatively few amateurs have an intimate knowledge of the subject. Most amateurs know that when their camera is focussed for a particular distance there is a certain margin both in front of and behind the point focussed upon, within which other objects will be sharply defined. For example, the average fixed-focus camera is focussed by the makers for a distance of, say 20 feet; but with a 20 mm. lens at $f/3.5$ all objects from 8 feet to infinity are sharply defined. This latitude of sharp definition is known as the depth of field or, more popularly, depth of focus.

The depth of focus varies according to the focal length of the lens the aperture at which it is used, and the plane or distance upon which it is focussed. The longer the focal length, or the larger the aperture, or the nearer the "distance" focussed on — the shallower is the depth of focus. To put it more particularly, a 25 mm. lens has less depth of focus than a 20 mm. lens used at the same aperture and focussed for the same distance; a lens used at a large aperture has less depth of focus than when "stopped down" to a smaller aperture; and a lens focussed for a near distance has less depth of focus than when focussed for a greater distance. It is obvious that when the depth of focus is shallow there is less

AND ITS PRACTICAL APPLICATIONS

A working knowledge of what depth of focus means is invaluable to every amateur, even though he may use a fixed focus lens, for there are many occasions in which the application of that knowledge will make all the difference between success and failure.

By HAROLD B. ABBOTT

(Author of "Cine Titling Simplified")

margin for error; consequently greater accuracy is necessary in judging the distance of the object to be filmed, and in setting the lens to agree with that distance.

Now, the user of a fixed-focus camera may be inclined to think that he is not concerned with depth of focus, and it is true that the matter does not affect him so intimately as the possessor of a camera with focussing lens; but the matter *does* concern him, as we shall see presently.

The amateur who uses a focussing camera, however, simply *cannot afford* to be without an intimate knowledge of depth of focus and the power it places in his hands. Let us quote a few examples showing how the matter may affect the man with a focussing camera:—

A Case in Point

He is standing in a city street of which he wants a long shot, or general view. There are no objects in the foreground in which he is specially interested, but he is most anxious that the fine cathedral in the background should be well shown. He focusses for "infinity" and shoots the scene at (let us say) $f/4$ which his meter tells him is the correct aperture. His lens is of 25 mm. (1 in.) focal length.

So far, so good; but when subsequently he projects his film he becomes painfully conscious that although the cathedral shows up quite well, it is the moving objects in the foreground—the traffic and people—which attract the most attention, *and they are all out of focus!*

Did his lens give him any depth of focus? Certainly it did: from infinity down to 21 feet; but that 21 feet spoilt his picture. What could he have done? He

DEPTH OF FOCUS CHART FOR FIXED FOCUS CAMERAS WITH 20 mm. LENS.

Lens permanently focussed for		LENS APERTURE								
		f/3.5	f/4	f/5	f/5.6	f/7	f/8	f/10	f/11	f/14
20ft.	N	8' 0"	7' 5"	6' 5"	5'11"	5' 0"	4' 6"	3'10"	3' 6"	2'10"
	D	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.
25ft.	N	8' 8"	8' 0"	6'10"	6' 3"	5' 3"	4' 9"	3'11"	3' 8"	2'11"
	D	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.

If you cannot ascertain whether your fixed focus lens is fixed for 20ft. or for 25ft., it is safer to assume the latter.

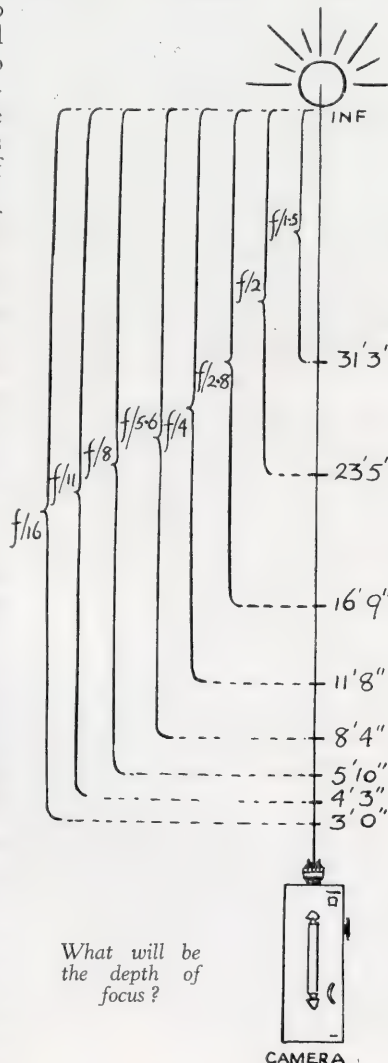


Fig. 1. Diagram showing depth of focus at various apertures of 20 mm. ($\frac{3}{4}$ inch) lens focussed at "Infinity." The near limits represent the hyperfocal distances for each aperture or $f/$ number.

wanted that cathedral anyway! Well, he couldn't stop down to secure greater "depth," because his meter wouldn't let him; but if he had known anything about depth of focus he would have set his lens for a distance of 20 feet: this would have given him a sharp picture of his precious cathedral and of the foreground objects up to 10 feet distance from his camera.

Another example: I am at a church with my focussing cine camera fitted with a 20 mm. lens, and am waiting at the gate for the bride and bridegroom to come down the church path which is 40 feet long. Naturally I want to keep the reckless couple in focus all the way, if possible, but cannot stop down smaller than $f/4$ owing to the light. What distance shall I focus for? (Just a minute while I consult my depth of focus chart.) Ah! Here we are: By focussing at 9 ft. all objects from 5' 1" to 39' 4" will be in sharp focus with stop $f/4$. Obviously I shall focus for 9 feet.

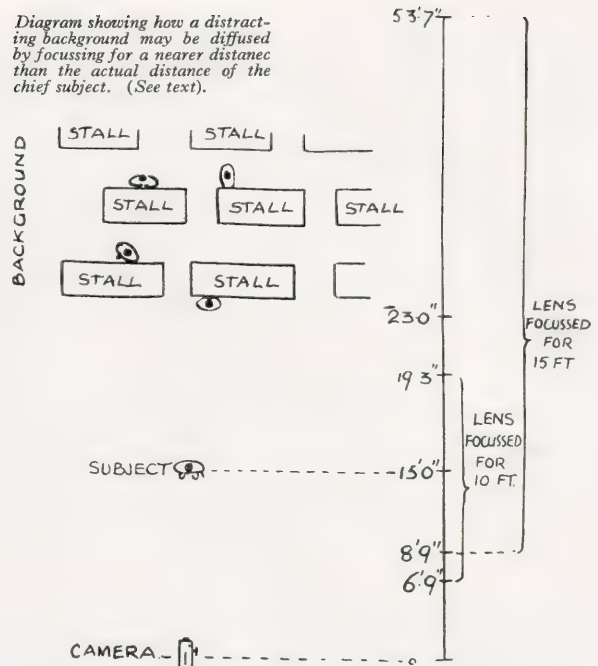
Diffusing the Background

Yet another instance of the usefulness of knowing something about depth of focus arises in connection with a subject which happens to be situated against a distracting background. It might be a "character" in the Caledonian Market whom we wish to feature without having the subject "diluted" by the background of stalls and stall-holders with whom we are not (for this particular shot) concerned. The proper way to do this is to throw our background slightly out of focus while retaining sharp definition of our "character."

Let us suppose that we have to plant our camera 15 feet away from the "character" in order to get him properly in the view-finder, and that we are using a 1-inch lens at $f/4$. Eight feet behind the character (and therefore 23 feet from the camera) is a stall, and beyond that, other rows of stalls. Our first thought, in view of the fact that the chief figure is 15 feet away, would be to focus the lens for 15 feet; but upon consulting the depth of focus chart we shall find that all objects from 8' 9" to 53' 7" will be in sharp focus, which means that several lots of stalls behind our chosen figure will appear as sharply defined as he.

On the other hand, according to the depth of focus chart, by focussing for 10 feet we shall get sharp definition from 6' 9" to 19' 3", which means that the figure will be

Diagram showing how a distracting background may be diffused by focussing for a nearer distance than the actual distance of the chief subject. (See text).



sharply focussed while the background of stalls, being more than 19' 3" away, will be diffused in accordance with our wishes. The same principle may, of course, be used when taking close-ups of figures against ugly or unsuitable backgrounds.

Standard Formula

How do I know these facts? From whence did I get my depth of focus chart? I worked it out from the standard formula—and you can do the same. The formula has the appearance of being rather complicated and very technical: it introduces such terms as "hyperfocal distance" and "circle of confusion"—all of which is very much to your advantage because it gives you a terrific *éclat* when talking to other cinematographers and yet it is as simple as starting a war.

When a lens is focussed for "infinity" there is a certain distance from the camera beyond which all objects are in sharp focus: that distance is known as the "hyperfocal distance," and it represents the nearest distance at which an object would be sharply focussed when the lens is set at infinity. The term "infinity" is almost self-explanatory; but for those who may be a little hazy as to what it really means, we may say that infinity represents an infinite distance.

For all practical purposes we may regard the sun as being situated "at infinity," and if we focus a sharp image of the sun on the focussing screen of a camera, using the lens at its maximum aperture and bringing the lens as close to the focussing screen as it will come without causing the sun's image to lose its sharpness or "critical definition," we could mark that particular position of the lens as "infinity." With the lens in that position a

(Continued on next page)

DEPTH OF FOCUS CHART FOR 20 mm. ($\frac{3}{4}$ in.) LENS.

Distance focussed upon.			LENS APERTURE							
			$f/1.5$	$f/2$	$f/2.8$	$f/4$	$f/5.6$	$f/8$	$f/11$	$f/16$
2 ft.	..	N	1' 10 $\frac{1}{2}$ "	1' 10"	1' 9 $\frac{1}{2}$ "	1' 8 $\frac{1}{2}$ "	1' 7"	1' 6"	1' 4 $\frac{1}{2}$ "	1' 2 $\frac{1}{2}$ "
		D	2' 1 $\frac{1}{2}$ "	2' 2"	2' 3 $\frac{1}{2}$ "	2' 5"	2' 7"	3' 0"	3' 9"	6' 0"
3 ft.	..	N	2' 9"	2' 8"	2' 6 $\frac{1}{2}$ "	2' 5"	2' 2 $\frac{1}{2}$ "	2' 0"	1' 9"	1' 6"
		D	3' 4"	3' 5"	3' 8"	4' 0"	4' 8"	6' 2"	10' 2"	Inf.
4 ft.	..	N	3' 6 $\frac{1}{2}$ "	3' 5"	3' 2 $\frac{1}{2}$ "	2' 11 $\frac{1}{2}$ "	2' 8 $\frac{1}{2}$ "	2' 4 $\frac{1}{2}$ "	2' 1"	1' 8 $\frac{1}{2}$ "
		D	4' 7"	4' 10"	5' 3 $\frac{1}{2}$ "	6' 1"	7' 8"	12' 8"	68' 0"	Inf.
6 ft.	..	N	5' 0"	4' 9"	4' 5"	4' 0"	3' 6"	3' 0"	2' 6"	2' 0"
		D	7' 5"	8' 0"	9' 4"	12' 4"	21' 5"	Inf.	Inf.	Inf.
9 ft.	..	N	7' 0"	6' 6"	5' 10"	5' 1"	4' 4"	3' 7"	2' 11"	2' 3"
		D	12' 8"	14' 7"	19' 5"	39' 4"	Inf.	Inf.	Inf.	Inf.
15 ft.	..	N	10' 1"	9' 2"	7' 11"	6' 7"	5' 4"	4' 3"	3' 4"	2' 6"
		D	28' 10"	41' 8"	143' 7"	Inf.	Inf.	Inf.	Inf.	Inf.
INF.	..	N	31' 3"	23' 5"	16' 9"	11' 8"	8' 4"	5' 10"	4' 3"	3' 0"
		D	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.

N=Near limit.

D=Distant limit.

Distance focussed upon.		LENS APERTURE						
		f/1.9	f/2.8	f/4	f/5.6	f/8	f/11	f/16
2 ft.	N D	1' 11" 2' 1"	1' 10½" 2' 1½"	1' 10" 2' 2½"	1' 9" 2' 3½"	1' 8" 2' 6"	1' 7" 2' 8½"	1' 5½" 3' 2½"
3 ft.	N D	2' 9½" 3' 2½"	2' 8½" 3' 4"	2' 7½" 3' 6"	2' 6" 3' 9"	2' 4" 4' 2"	2' 2" 5' 0"	1' 11" 7' 0"
4 ft.	N D	3' 8" 4' 5"	3' 6½" 4' 7½"	3' 4" 4' 11"	3' 2" 5' 5½"	2' 10½" 6' 6"	2' 7½" 8' 5"	2' 3" 16' 9"
6 ft.	N D	5' 3" 6' 11"	5' 0" 7' 8"	4' 8" 8' 5"	4' 3" 10' 0"	3' 10" 14' 2"	3' 4" 28' 9"	2' 9½" Inf.
10 ft.	N D	8' 2" 12' 11"	7' 6" 15' 0"	6' 9" 19' 3"	6' 0" 30' 4"	5' 1" 50' 0"	4' 4" Inf.	3' 5" Inf.
15 ft.	N D	11' 2" 22' 10"	10' 0" 30' 3"	8' 9" 53' 7"	7' 6" Inf.	6' 2" Inf.	5' 0" Inf.	3' 11" Inf.
25 ft.	N D	15' 11" 58' 2"	13' 7" 156' 7"	11' 4" Inf.	9' 4" Inf.	7' 4" Inf.	5' 10" Inf.	4' 4" Inf.
INF.	N D	43' 10" Inf.	29' 9" Inf.	20' 10" Inf.	14' 11" Inf.	10' 5" Inf.	7' 7" Inf.	5' 3" Inf.

N=Near limit.

D=Distant limit.

sharp image would be rendered not merely of objects situated at the sun's distance, but also of all nearer objects down to the distance which we have described as the hyperfocal distance.

The "circle of confusion" is a term used to indicate the degree of sharpness required. Some of us, with vague recollections of geometry lessons at school, may remember the gist of the description of a *point*—"It has no length, breadth, or thickness." This is all very well for geometry, but in practice it can't be done. The very smallest, weeniest mark we may make has some degree of dimension, even though it may be too small for any instrument to measure it. Not even the most perfect photographic lens can produce a point: the very tiniest speck of image it can render is, in fact, a circle (or, more correctly, a disc); and if what should have been a "point" is rendered as a circle with a diameter of 1/1,000th of an inch, then we say that the "circle of confusion is 1/1,000th in."

Working Out the Scale

In normal "still" photography a circle of confusion of 1/250th in. is regarded as adequate: in *miniature* still photography 1/500th in. is reckoned to be necessary; but in sub-standard cinematography the circle of confusion should be taken as 1/1,000th in.

Now, the first thing to do when working out a depth of focus scale for a particular lens at a particular aperture (for you will remember it varies at every aperture) is to find out the hyperfocal distance. The formula for this is:—

$$F \times F \div C \div S,$$

where F = Focal length of lens in inches.

C = Circle of confusion in inches.

S = Aperture or "stop."

Assuming, therefore, a lens of 20 mm. ($\frac{3}{4}$ in.) focus working at f/3.5 we get $\frac{3}{4} \times \frac{3}{4} \times \frac{1000}{3.5}$ which, if you work it out, comes to 160.7 inches or 13 ft. 4 in. That, then,

Depth of FOCUS

and what it means to you

(Continued from previous page)

is the hyperfocal distance and we may fill in one square of our scale showing that when a 20 mm. lens at f/3.5 is focussed for infinity the near limit of depth of focus is 13 ft. 4 in., while the distant limit is, of course, infinity.

If our lens is of 25 mm. (1 in.) focus, then the formula would work out (for an aperture of f/3.5) as $1 \times 1 \times 1000$

$\div 3.5$, or $\frac{1000}{3.5}$ which is 285.7 inches, say 23 ft. 10 in.

Having found the hyperfocal distance we can now work out the depth of focus for every distance marked on our lens mount (a separate calculation is required for each distance) using the formula:—

For the near limit: $(H \times D) \div (H + D)$

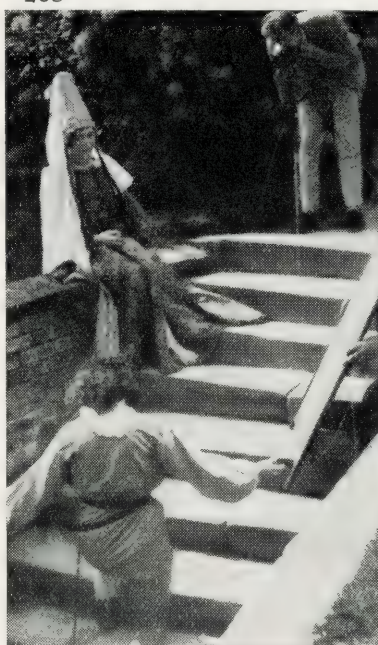
For the distant limit: $(H \times D) \div (H - D)$

where H = Hyperfocal distance

D = Distance focussed upon.

Taking our 20 mm. lens at f/3.5 for which we have calculated H as 160 inches, and working on a lens setting of 9 feet (108 inches), we get the near limit $\frac{160 \times 108}{160 + 108} =$

$\frac{17280}{268} = 64\frac{1}{2}$ inches, say 5 ft. 5 in.; and the distant limit



Members of the Regal A.C.S. at work on a scene in their current production, "The Queen's Archer."

$\frac{160 \times 108}{160 - 108} = \frac{17280}{52} = 332\frac{1}{3}$ inches, say 27 ft. 8 in. Therefore the depth of focus with 20 mm. lens set for 9 feet at f/3.5 is from 5' 5" to 27' 8".

These examples clearly show the application of the formulæ and the reader has only to find out the hyperfocal distance for each of the stops shown on his diaphragm scale and then to calculate the depth of focus for each distance engraved on his focussing mount. A complete chart calls for quite a lot of sums, but there is nothing difficult about it, and when the finished chart reposes in the camera

(Continued on page 288)

FILM PRODUCTION FOR AMATEURS

HAVING learnt to write a scenario, and to transform it into film, we have advanced a little more than halfway, and it is at this point that we should tread warily, for there are a number of vital stages to be observed before cutting is embarked on. Assuming that the last day's shooting has drawn to a close, and every scene in our script has been taken, we are justified in feeling a trifle bewildered as to what happens next.

Here, the amateur is in a slightly different position from the professional, for he has probably been tinning up all his exposed film, and placing it aside, ready to send to the printers when the last shot has been taken, whereas professionals are in the fortunate position of being able to view to-day's takes to-morrow morning, for everything shot during one day is processed during the night. Thus camera troubles, lighting defects, and acting weaknesses are discovered in time to retake them before sets are demolished.

Waiting For The Print

When, however, the amateur is shooting, it is more than probable he will hoard up his takes, and send them off all together when he has finished. On the other hand, even if he had them processed during production, he would not possess the same easy facilities for rapid viewing as professionals. Therefore, I am assuming that a complete picture has been shot, perhaps during a week's holiday, and that the director has just returned with all his takes, which he has sent for processing and that he now sits trembling, waiting to screen them.

Will everything be ruined? There is sure to be a wobble on the camera, or a vicious scratch down the entire reel! Exposure will be all wrong from the very beginning . . . and, in the end, he wonders if anything has come out at all. Such agitation is all very well, and perfectly understandable, but the director should control himself, and occupy the interval of waiting for his rushes by refreshing his memory as to the shots he took, and trying to recall, in detail, when and where retakes were made.

May I here suggest that, if neg.-pos. stock is used, all negative should be printed, instead of only the "best shots," providing one's financial position justifies it, for no one can fully judge a scene from the negative, and if every shot taken is printed, the work of assembling, rejecting, and cutting is not only simplified, but the director realises his errors more vividly. Briefly, therefore, do not try to decipher your negative.

Now when, at last, the positive print arrives, I advise the

Aftermath of editing? Or merely thinking about it? Bold close-ups give a film forcefulness and vitality

VI.

PRELUDE TO CUTTING

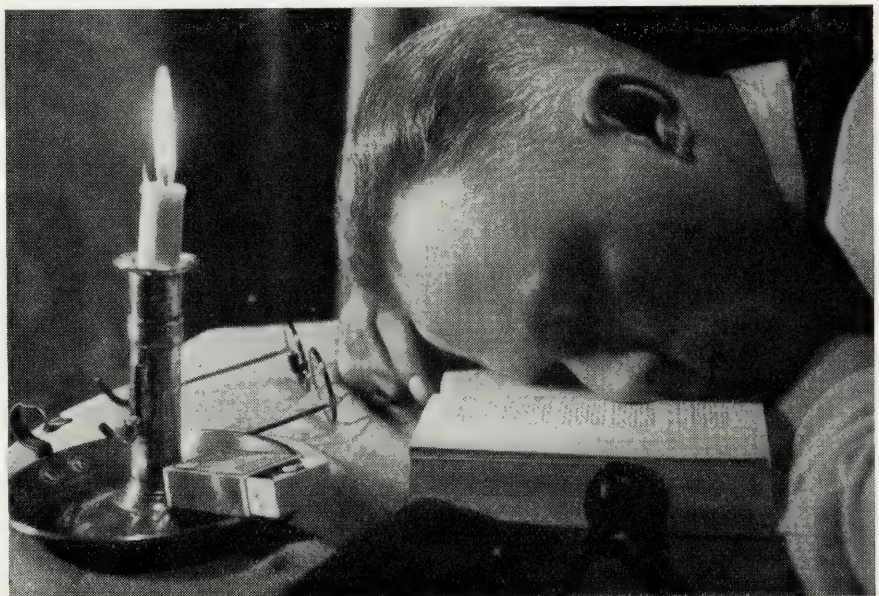
Previous articles in this very popular series by the well-known editor of the Gaumont-British Magazine, the weekly interest film that is a model of its kind, have dealt with Film Fundamentals, Production of the Script, The Camera, The Director and Production. A test paper is given at the end of each article and the answers are published in the succeeding issue.

By ANDREW BUCHANAN

director to arrange to view it alone. There may be dozens of domestic reasons why this is not possible, but he should try to overcome them, for the first essential when viewing rushes is *concentration*, and when one is surrounded by various members of an excited cast, each waiting feverishly for the shots in which he or she appears, there is little chance for the director to attempt the task I am about to set him, which is to *memorise all his scenes and the wrong or shooting order in which they are appearing before him on the screen, for the first time.*

When he has seen them right through, the next step is to *see them right through again*, and, according to the individual, *again and again*, until he can see all the shots clearly in his mind. I have been doing this for so long that I can easily memorise every shot I took, after I have left the studio, and consequently, I know what to expect on the screen. Moreover, I have only to view the rushes of a subject which was taken by someone else, *once*, and I can remember every scene, when each

(Continued on next page)





A very simple setting made significant by the shadows and the figure under the arch.

FILM PRODUCTION FOR PRELUDE TO

that he has three separate, numbered rows of pins.

By this means, he has created a clear hanging-space on his impromptu rack for every shot in his short film. The fourth strip of wood he deals with in similar fashion, but puts it aside for the moment. He should then write out four notices on separate bits of card, as follows:—*Long Shots, Personal Close-ups, Medium Shots, Miscellaneous Covering Shots.* One rack is then labelled *Long Shots*, another *Medium Shots*, whilst the third can take both the remaining labels, *Close-ups* and *Covering Shots*, providing they are divided on the middle of the rack by placing a piece of paper over the dividing pin. When that has been done the positive may be placed on the winder, and the breaking up can begin, shot by shot, which should be quite easy, for the director has *memorised* each one—we hope.

Dividing the Shots

To exemplify the dividing of shots, let us take the first page of the scenario we produced last month. Scene One was of an atmospheric nature, revealing roofs and trees, and this would be Number One, under *Covering Shots*. Scene Two, being a close-up of blossom or foliage, would also be categorised as a vague *Covering Shot*, taken for the sole purpose of creating the right atmosphere at the start of your picture. Scene Three being the establishing long shot of the village street would be racked up as Number One on the *Long Shot* rack.

Scene Four was a close-up of the boy's boots walking past camera, and would be your first *Personal Close-Up*. Scene Five—a medium shot of the General Stores—would become Number One on the *Medium Shot* rack. Scene Six, another medium shot, becomes Number Two. Scene Seven, being a medium close-up of the boy in the shop, necessitates you using your discretion as to whether or not it should be racked up with your *Personal Close-Ups*, or *Medium Shots*. Personally, I should categorise it as a *Close-Up*.

Interiors and Exteriors

Scene Eight is another close-up of the boy, which takes its place as Number Three on the *Personal Close-Up* rack, followed by Scene Nine—the owner's feet on the floor. Scene Ten, another close-up of boy, becomes Number Five on the *Personal Close-Up* rack, and then a *Medium Shot*, and so on.

You will observe I make no division between interiors and exteriors. This is on account of the fact that in the cutting room, one's sole concern is with continuity, irrespective of where or how scenes were taken. However, the point is mentioned, as I have seen directors divide their exteriors from their interiors, though I have never discovered why.

appeared, where weaknesses are apparent, little jumps in action, false starts, etc., etc.

It is merely a matter of experience and practice, but I am giving great emphasis to the point because many amateurs view their rushes as hurriedly as possible, and then proceed to tear them to bits, without pausing to consider how to create the best results. It is of supreme importance that the competent director who, at this stage, is about to evolve into an equally competent cutter, should develop his memorising powers in the above way, for it is a faculty which simplifies the complicated art of cutting, and which creates a definite link between the scenario and the unassembled takes.

Making the Editing Rack

For this reason I would stress, again and again, the necessity of viewing rushes untouched, until one knows that the first shot is excellent, the twentieth is out of focus, and the forty-seventh contains a wobble that is covered by a lucky retake in the forty-eighth. Then, and only then, does the director take his reels into the cutting room.

The next step here is to obtain four thin pieces of wood, each about six feet long, the most suitable being beading. If carpentry is among the director's talents, he fixes three of the pieces at right angles, so that he may stand "within them," a piece on either side, and the third facing him, which should be fixed to a wall for preference. Into each strip he now sticks pins at regular intervals, about half an inch apart, and each is numbered from one onwards, but the numbers on each strip should begin at one so

We may now assume that all rushes have been broken up, and are arrayed before you, clearly grouped, and that the scenario is to hand. This being so, you possibly imagine that you immediately begin to assemble your

AMATEURS (Continued)

CUTTING

shots in their right order, the first stage in cutting, but you do not, for you have to remember that your rushes were printed out of order, as shot, which means that most of your scenes will be scattered. Exteriors from one location will be in one batch, and interiors, irrespective of action, in another. Certainly you have subdivided the scenes on to three racks, but only according to type, and not for narrative order. Consequently, the next task is to *assemble* all the strips on to the fourth rack.

Assembling The Strips

This is begun by moving the strip containing Scene One to pin one, on the empty rack. Your actions during this process will be rather like one of those performers who play melodies on bells hung on rows of straps, only you will work rather more slowly. It is during this "rehanging" that you examine each strip very carefully, and snip off the beginning and end so that the action shall be clear cut, and you also make your selection for quality, so that only the best shots are racked up in order, the inferior takes being pinned up together in a distant corner.

However, reverting to Scene One—the atmospheric shot, remove it from its pin, examine it, shorten it, and place it on Number One pin on the empty fourth rack, and your final picture has definitely begun to take shape. Scene Two follows, perhaps a little shorter than Scene One. The next shot comes from your Long Shot collection and is pinned at Number Three. Scene Four—the boots of the boy, follows, and in that manner, you merge, in correct order on one rack, the contents of three racks.

As for available pins, you will find that as your empty rack becomes fully loaded, your three original racks will naturally become emptier, and so you telescope their remaining shots on to, say, two racks, altering the labels accordingly, and ultimately you should see your entire production racked correctly around you. All the scenes will be in their original state, too long, untimed, and lifeless, but the shortening, timing, and interweaving of them comes under the separate heading of cutting, whereas we are dealing only with a vital stage which forms a

Inanimate objects can be dramatized by the cine camera if the various sequences make a rhythmic pattern. This picture, incidently, will serve as a title background.

prelude to the major task. Nevertheless, it is surprising that many people actually eliminate this first stage, and try to begin their cutting, without working on any system whatever, whereas there are few skilled tasks which demand a more systematic approach than film construction.

"Mental" and "Physical" Cutting

Personally, I divide the work entailed, from the moment when rushes are received to the completion of the cutting, into two categories, the first being "mental cutting," explained above, and the second "physical cutting," which will be dealt with next month. In practice, there are comparatively few directors who differentiate between these two processes, and yet it has been definitely proved that superior results are obtained by a leisurely study of the strips on their racks, before cutting commences, for it enables the mind to visualise results, and improve upon them, merely by the interchanging of strips, prior to taking them down, and joining them into a reel. The major reason for this is that while the film as shot confronts one, *everything is accessible*, whereas once merging, joining and cutting has begun, the reel assumes a character of its own, and the original efforts of the director when shooting are inclined to be lost sight of.

Improving Action by Changing Position of Strips

Now let us take an example of how to improve action, merely by changing the position of the strips which, at the moment, are in correct order according to the scenario. In our dramatic comedy, we devised a sequence where the farmer's boy, policeman and villagers were careering through the streets, introduced by Scenes 41, 42 and 43. The first of these show the boy and policeman running into a long shot, followed by an ever-increasing crowd of villagers. The next scene revealed a cottage window through which an old lady popped her

(Continued on next page)



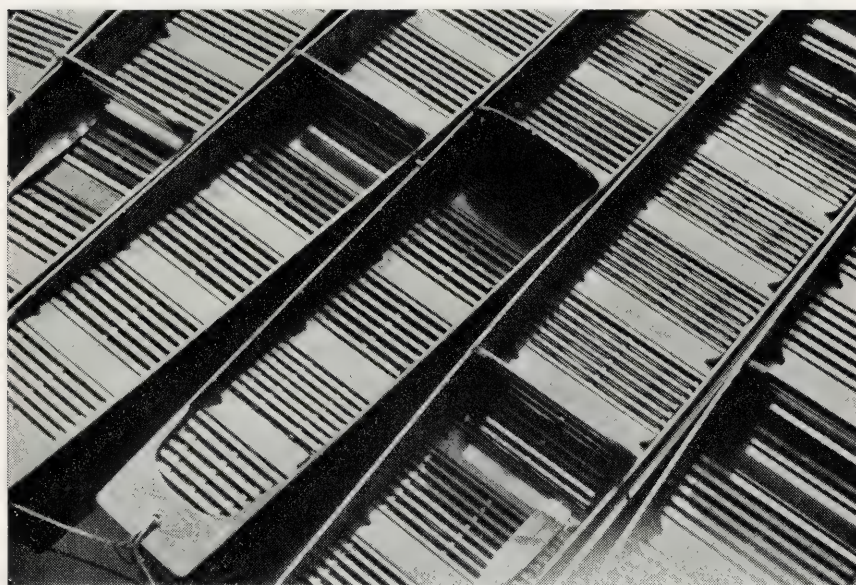
head, peered out, and quickly withdrew, whilst the third was a medium shot of the street with the crowd approaching.

As they are, the three strips, if joined, would present a slow-moving version of what should be a fast-moving episode, for none of the scenes has been shortened. However, even if they were somewhat abbreviated, it is probable that a study of the sequence would prompt the imaginative director to try and improve it—to create within it a livelier tempo, and an element of excitement, which may be absent, even though it was intended in the shooting script.

Therefore, he begins to manipulate his three strips in the following manner:—He takes the first, Scene 41, cuts it in half, and lays both halves on the table. He then cuts the cottage window shot practically in half, so that in the first section the head appears at the open window and peers down, and in the second, the head, visible for a second, quickly withdraws. He lays these down, too. In similar fashion he divides the last of the scenes, and lays both pieces down.

Cutting the Shots

By his study of his shots, he remembers that Scene Twenty was a close-up of the farm boy's feet running past the camera, when he was searching for the policeman.



Now that is a shot which may have been taken twice, and, at the moment, the inferior take is lying idle on a pin with the other rejected shots. Alternatively, he may find he has more than enough footage of the running feet in the one shot racked up. Accordingly, he cuts off a little, and lays it beside the above-mentioned halved strips. He then racks them up again in a new and improved order, which, when joined into the reel of assembled material will create a quicker note.

This is how he does it. He begins with the first half of the long shot, and then the first half of the cottage window. Then the second half of the long shot, followed by the head withdrawing from the window. Next, the

first half of the medium shot of the crowd, and next the borrowed flash from Scene Twenty, of the boy's feet running, followed by the remaining piece of the medium shot, which can thus be shortened at its beginning, as

Prelude to CUTTING

(Continued from previous page)

the approach of the crowd has been split by the running feet in close-up. The quick action of the old lady's head, interspersed with the running crowd, knits the sequence together, and the tempo is improved.

Now that example should not be categorised as cutting, for no reel is yet being created. Merely is it a *first* manipulation of racked strips to improve upon the original order of shots. By wandering to and fro along the racks, the director-cutter can probably make many such alterations, and yet his original, and *clearly arrayed*, collection will not be altered to any substantial degree. The last suggestion I make is that he should carefully wind up and file his roll of rejected strips, for they have an uncanny way of proving invaluable, once cutting in earnest has begun.

Naturally, a great deal depends upon the director's ability as to what extent he follows the above suggestions for systematising everything. I know one man who has such a grasp of his subject that he needs neither racks nor script, but merely breaks up his rushes, and throws them round his neck, after which he assembles and cuts, holding one piece in his mouth, another under his arm, and so on, whereas a famous, and ultra-careful director views his rushes and then leaves them alone for, perhaps, a week, before he returns to look at them again, and then begins slowly to rack them up. A third insists on adhering to his original takes in accordance with the script, irrespective of the fact that a slight manipulation of the strips would obviously improve a sequence. Lastly, there is a man who finds his script an irritant once he has seen his rushes.

These are all authentic individuals, who must obviously remain anonymous, but I have described their characteristics to enable the student to come to his own conclusions about how best to work. However, the amateur director is advised to copy none of these methods, but instead, to bear them all in mind, and work according to the above-mentioned system of *mental and physical cutting*, which is almost fool-proof, but which, nevertheless, offers full play to the imagination.

Next month I shall deal with the art of cutting, explaining the principles, how to learn to distinguish between automatic assembling and creativeness, and the advantages of an 'incidental' library.

Please turn to page 296 for Test Papers

Just empty punts, but they make an attractive pattern and, providing the context warrants it, empty boats can be as illuminating as boats gay with holiday makers

★ IN STOCK AT

28, OLD BOND ST., W.1.
1, COPTHALL CHAMBERS,
E.C.2.

281, OXFORD ST., W.1.
CROYDON: 12, GEORGE ST.

35, BROMPTON RD., S.W.3.
LEEDS: 37, BOND ST.
LIVERPOOL: 73, LORD ST.

COME AND SEE THIS NEW
AND MOST ATTRACTIVE
CINE - "KODAK"

WE SHALL BE PLEASED TO
MAKE YOU A SPECIAL EX-
CHANGE ALLOWANCE FOR
YOUR OWN CAMERA.

SPOT CASH FOR MODERN
16 mm. PROJECTORS.

USED CAMERAS, ETC.

Willo Cine Meter; as new; 17 6
Cine Tripod Head; tilting and panoram move-
ments; good condition £1 5 0
9.5 Pathe Home Movie; double claw; resis-
tance; fair condition £3 15 0
7.8 cm. Laack Dyaltar f/3.5 Tele lens; fits
any make cine camera with interchangeable
lenses; as new; List £6 6 0 £4 12 6
16 mm. Agfa Movex 12; f/3.5 lens; 40 ft.
cassette loading; case; as new £7 15 0
Cine Kodak Eight-20; f/3.5 lens; filter;
case; as new; List £9 9 0 £7 17 6
9.5 Miller; Multispeed; f/1.5 Dallmeyer;
case; as new £11 15 0
9.5 Alef; Meyer f/1.5 lens; good condition
£15 10 0
16 mm. Cine-Kodak-K; f/1.9 lens; good
condition £27 10 0
16 mm. Ensign Super Kinecam; 1 in. Cinar
f/1.5, also 2 in. Dallmeyer f/1.9, also 4 in.
Dallmeyer f/4.5; 3 filters; case; good con-
dition; Cost £67 0 0 £49 17 6

At 28, OLD BOND ST.,

London, W.1.

'Phone: Regent 1228

Photoscop Exposure Meter; as new
£2 15 0
9.5 Pathe Motocamera Luxe; f/2.7 Tessar;
as new £10 10 0
16 mm. Kodascope B; 2 in. lens; 500 watt;
Rheostat for 220 v.; case; very good con-
dition £39 10 0

At 35, BROMPTON RD.,

S.W.3.

'Phone: Kensington 2052

9.5 Dekko; f/1.9 Dallmeyer; shop soiled
only £8 8 0
Dallmeyer Tele lens, f/4, for above; shop
soiled only £4 15 0

At 43, COMMERCIAL ST.,
NEWPORT (MON.)

'Phone: Newport 3603

DOLLONDS

Dollond & Aitchison Ltd.
OPTICIANS TO H.M. GOVERNMENT



THE NEW ★ MAGAZINE CINE "KODAK"

1. NO FILM THREADING.

It is only necessary to open the hinge door, and place a special magazine con-
taining 50 ft. 16 mm. film inside the camera. Loads in 3 seconds.

2. Each film magazine has its own footage indicator, visible either in or out of
the camera.

3. Speeds: 8, 16 and 64 frames per second.

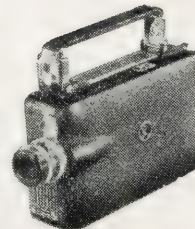
4. SCENE-TIMER: Pulsing button under the finger tip enables user to time
scene lengths while shooting.

5. Interchangeable lenses; five available; standard equipment f/1.9.

6. Universal view finder adaptable to standard and long focus lenses.

7. All three grades of Cine-Kodak Film available in special light-tight magazines:
Panchromatic, Super Sensitive Panchromatic and "Kodachrome."

8. Price with Kodak f/1.9 lens and case £40 0 0. Deferred terms arranged.



Electraphot Exposure Meter; case;
good condition £1 10 0
Kodascope Eight; good condition;
List £9 9 0 £7 7 0
16 mm. Ensign Auto Kinecam;
f/2.8 lens; case; as new; List
£18 18 0 £15 15 0
16 mm. Siemens B; f/2.8 Busch
lens; 3 speeds; case; as new;
List £31 10 0 £25 0 0
16 mm. Kershaw NP 3; 2 in. lens;
resistance; case; as new; Cost
£52 10 0 £40 0 0
S.P. Sound on Film Equipment;
Demonstration model; speeds 16 &
24; 300 watt; 2 1/2 watt amplifier;
loud speaker; as new £55 0 0

STOCK EXCHANGE BRANCH
1, COPTHALL CHAMBERS,

Throgmorton St., London, E.C.2

'Phone: Metropolitan 5351

9.5 Pathe; f/3.5 lens; good con-
dition £1 5 0
9.5 Pathe; f/3.5 lens; Camo
motor; good condition £1 12 6
9.5 Campro; combined camera and
projector; f/3.5 lens; transformer
as new; List £4 5 0 £3 3 0
Tempophot Exposure Meter; as
new £2 10 0
9.5 mm. Wondersign Titler; 4
coloured backgrounds 15 x 11 in.;
120 Magnetic letters; as new
£2 10 0

9.5 Dekko Projector; Super
attachment; case; good condition;
List £4 7 6 £3 0 0
16 mm. Kodascope C; 1 in. lens;
resistance; good condition £7 15 0

9.5 Bolex PA; 400 watt; resistance;
as new; List £27 7 6 £21 0 0

At 17, TOPSFIELD
PARADE, CROUCH END,

London, N.8. 'Phone: Mountview 2410

We have a
Large Stock of
New Cameras
and
Accessories

BARGAIN
LIST
AND
GUIDE TO
NEW
MODELS
POST FREE
ANYWHERE

Tell us your
Requirements
We may have
the very
Article
You Want

Latest Literature
post free anywhere

Weston Universal Meter 617;
case; good condition £2 15 0
16 mm. Cine Kodak B; f/6.5
lens; good condition £3 3 0
16 mm. Kemco Homovie; (Ameri-
can); f/3.5 Velostigmat; bakelite
body; 100 ft. capacity; footage
indicator; negative finder; good
condition £3 17 6
16 mm. Geyer; hand and motor
drive; focussing f/2.9 Zeiss Triotar;
footage indicator; case; fair
condition £5 17 6
9.5 Pathe Motocamera Luxe;
f/2.7 Zeiss Tessar; case; good
condition £8 17 6
16 mm. Victor 3; 2 in. lens; 250
watt; case; very good condition
£25 0 0

At 537, PINNER RD.,
North Harrow, HARROW

'Phone: Pinner 2780

Drem Cinophot Exposure Meter;
case; very good condition 12/6.
9.5 Pathe; f/3.5 lens; Motrix
Motor; fair condition £1 5 0
1 in. Cooke Filmo Special f/1.8
lens for 16 mm. Projector; X 2
filter; good condition; List £11 5 0
£4 4 0

9.5 Pathe 200 B; good condition;
List £15 0 0 £11 0 0
16 mm. Kodascope K 75; 2 in.
lens; resistance; case; as new;
Cost £92 10 0 £60 0 0

At 12, GEORGE STREET,
CROYDON.

'Phone: Croydon 0781

9.5 Coronet; f/3.9 lens; fair
condition £1 5 0
9.5 Pathe Tele Motocamera
Luxe; f/2.5 lens; Tele attachment;
filter; good condition £10 10 0
16 mm. Cine Kodak B; f/1.9
lens; case; good condition
£13 10 0

16 mm. Kodascope A; 200 watt;
resistance; good condition £20 19 6

At 73, LORD ST.,
LIVERPOOL, 2

'Phone: Bank 4927

Expert Service at All Addresses

A Full House
For All Needs

Any item sent on five days' approval
against cash or C.O.D. Deferred terms
on application. Good exchange allowance.

ESTD. 1750



Rich

"THINGS TO COME"
 "SECRET AGENT"
 "RHODES OF AFRICA"
 "MUTINY ON THE BOUNTY"
 "THE TRAIL OF THE
 LONESOME PINE"
 "WIFE VERSUS SECRETARY"

AS if to make up for the poor fare of previous months, September gives us full, and almost more than full, measure. It is a sign of the times that three of the most important films now issued are English. We may start off fittingly with the Wells-Korda *Things to Come*, which has been the subject of more praise and more abuse than any film for years.

The virtues of this picture—and at its highest points it is distinctively impressive—are in its attempting to deal with a vital subject and in the vastness of some of its spectacle. The weaknesses—and at its lowest points it is banal—are largely in its uneven continuity and its failure to match spectacle with logic. The climaxes tend to disintegrate, occasionally for no reason.

Thus the terrifying uproar of the air-raid sequence ends in a silent view of a dead baby, which quite lacks conviction; the awe-inspiring flight of endless columns of aeroplanes is deprived of point by not being suitably followed up; and the death of the dictator is made quite unreal by the static pause for speechifying over his body—a body which is never shown to us and which we are unable to believe is there at all. The end of the film as a whole is typical, for it seems to dissipate itself into air without proper conclusion.

Theorising Out of Place

In a way the expanding screen used at the Leicester Square was symbolic, for whereas it added range considerably when it opened out, its closing-in was disturbingly restrictive.

Things to Come is a warning to producers not to swamp a film with too much argument, implied or expressed. There is too little room in a moving-picture for theorising and the screen has a way of making any thinnesses of reasoning look absolutely

An impressive scene eloquent of anarchy and decay in "Things to Come."

threadbare. Accordingly on the one hand we have the expanses of tiresome and quite unbelievable dialogue, under whose weight the acting, which is poor to begin with, is reduced to pulp; and on the other we have a world of the future which, deprived of a thoroughly worked-out scheme to persuade us of its inevitability, is often no more than a lavish exhibition of the Schüfftan process. Undoubtedly, the best items in the film are to be found in the earlier sections, where the development bases itself on

problems with which we are in active contact already and which do not therefore need to be pressed home.

All this has to be said and may explain why *Things to Come* has encountered so much invective in certain quarters. But it is a mistake to think that this is the whole story. The good points, though they tend to be visible in patches, are as important as the bad; and the sweep of the picture's compass is from several aspects laudable. We can learn a great deal by careful analysis. Do not fail, incidentally, to observe the extreme aptness of Arthur Bliss's music.

Hitchcock's Latest

Hitchcock's latest effort, *Secret Agent*, is also not more than partially successful. We are never quite sure which way it is going to go, how long it is going to take getting there, or what exactly the director is trying to say (is this a film with a moral, or is it just melodrama?); and the end, again, gets us nowhere. But Hitchcock's sheer technical facility, his rich command of atmosphere are so great that they become almost things-in-themselves. Note the intimacy of the photography, which goes together with the extraordinarily deliberate tempo: a hand reaching for a telephone, for instance, is shown so large that the receiver fills the whole screen.

There is a dramatic sharpening of cutting-tempo in the Casino, where Caypor claims the missing button; and later on, when Caypor is hurled from the mountain, occurs a moment of horror, ingeniously brought about. Observe how shots of Caypor's dog, whimpering and scratching at the door in the hotel, are cut directly against shots of Caypor climbing;

Technical Features of Some September Releases

Fare in the Cinemas

this month

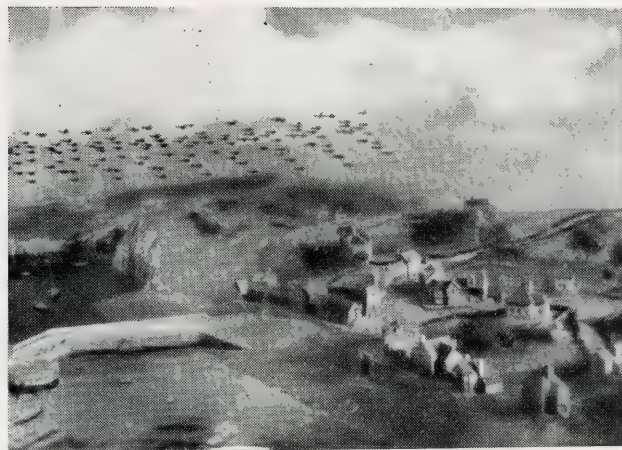
until, when Caypor is killed, the two are combined—a shot of the precipice, Caypor gone, with the sound of the dog's voice, raised in a long, despairing wail, on the accompanying sound-track. This clever inter-twining of sound and picture is one of Hitchcock's specialities; compare the cut in *The Thirty-Nine Steps* from a shrieking charwoman to the scream of a train.

Altogether, Hitchcock's use of noises is masterly, as in the realistic troop-train sequence at the end, where, in addition to the roar of the train itself, we get the soldiers singing in the corridors and variations due to opening and closing partitions. And see how the deafening continuous noise of machinery in the chocolate factory is contrasted with the complete silence, but for muffled sobbing, of Madeleine Carroll as she packs her bag in the hotel (close-ups of her arms and the bag being cut judiciously into the main sequence). It would be enlightening to make a list of all the noises employed and the way in which they serve to create and maintain tension.

Masterly Technique

Of particularly interesting shots, we may note the long overhead-shot down to a church organ; the close-up of a bowl jingled by entertainers in a Swiss cafe, the coin that is spinning round inside it giving place suggestively to the ill-omened button which has occasioned an innocent man's death; and the long view of two men, seen from above, racing down the centre of a vast but empty machine-room, with monstrous unattended machines whirling grotesquely on either side.

Scene from
"Mutiny on the
Bounty," notable
for its beautiful
photography.



Models used to
good effect in
"Things to
Come."

Unfortunately there is no room for more than a passing mention of *Rhodes of Africa*: with regard to the change in outlook which it represents, see the review of *Tudor Rose* in the last issue. *Rhodes*, of course, comes historically much nearer to our own time; and although this makes it naturally easier to get convincing atmosphere, it makes it also much more difficult to get a correct balancing of facts. The producers might have clung more determinedly to accuracy and it is a pity that Walter Huston's excellent performance could not have been strengthened by a greater physical resemblance to his original; nevertheless, the film is admirably restrained and exercises the nicest possible tact over controversial questions. The opening is worth remark: no preambles, but instead a map of Africa and a date—undoubtedly the right note for an historical film.

Continuity and Length

Another film with an historical subject-matter is the imposing *Mutiny on the Bounty*, whose conscientious insistence on detail runs it to a length of nearly two hours and a quarter. There is no reason why a film should not be long if the subject calls for it: the only thing is that elaboration means greater attention to continuity and since the essential form of screen-continuity is still very much a matter for the future to decide, there is little wonder that here and there are various lapses.

The beginning is slow and wordy and the last half-hour or so is especially heavy. The comic relief seems out of place, the Christmas-celebration insertions are very artificial and the important Tahiti sequences are disappointingly shallow, with all the hackneyed associations of the stock love-interest. From the aspect of dramatic construction all these latter items serve the same fundamental purpose—*relief*, to offset the terrible picture of conditions aboard the 'Bounty'; but they have not been satisfactorily interwoven into the story.

As against these and other incidental failings we have such outstanding pictorial passages as the one, beautifully cut, in which the 'Bounty' sets out from home; the bellying of the ship's sail to take the wind; the storm at sea; and the first sighting of Tahiti, marking an interval of happiness and rest in the midst of gathering trouble. If the more laboured portions were excised

(Continued on page 285)

READERS' FILMS

ALT HEIDELBERG By Stuart White. 9.5mm. 150 ft.

Although the shots are, in the main, rather too brief and fragmentary to tell us much, they nevertheless contrive to give us an interesting glimpse of the essential Germany rather than the Germany of the guide-book. It opens with a shot of a photograph, followed by a shot of the actual spot. The sub-titles—there are only a few words to each—are in German and to those who misunderstand the author's endeavour diligently to capture the 'atmosphere,' this may savour of affectation, for they are easily understandable, even, we should think, by those whose German is worth no more than Portia's pennyworth of English.

This is an interesting film despite lack of planning. It straggles along in rather disorderly fashion but because the author has an eye for the picturesque it succeeds in holding the attention. For this reason we have awarded it a Leader, but in construction it is rather weak. It is not so much a film as a series of shots, each interesting in themselves, but not knit together.

Streets, buildings, odd corners, students, parade before our eyes, crowding in on us as they would if we were innocents abroad, so captivated with the novelty of everything, that we assimilate everything and digest nothing. When once the glamour has worn off we begin to use our powers of discrimination and selection. Similarly, when the novelty of the cine camera has worn off, the author will use more judgment in the selection of shots. He has it in him to make a good film. But

Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and a stamped label.

every film that is any good must be built to some sort of plan, however rudimentary. He will then realise that the footage of a shot is dictated by its nature and its place in the sequence. There are certain basic rules. Generally speaking, a long shot needs to last longer than a close shot, since there is more in it for the eye to take in. In a sequence showing a peaceful country scene the shots need to be longer than, for instance, shots in a sequence of a burning house. In the case of the latter we create a sense of urgency and excitement by quick cutting. We preserve the idyllic nature of the former by slow, smooth cutting.

THE CHRONICLES OF SHIRLEY MARTIN. By E. J. MARTIN. 16mm. 1 reel.

Little Shirley is the heroine of the prize-winning 16mm. film in last year's 'Family Film' competition. Entries for this competition were, it will be remembered, restricted in length to 200 ft. and it seemed to us that Mr. Martin found this restriction rather irksome. It would appear that he prefers to work on a larger scale. "The Chronicles," broader in scope and execution, is in some ways better than the prize-winning film. It affords him an opportunity of more leisurely treatment, frees him from too much pre-occupation with the framework.

The film is just a series of delightfully observed and recorded episodes, but there is a link between them. The titles are in accord with the purely personal note struck throughout. The film is a record of the chronicles of Shirley. Very well, Shirley shall tell the story herself; so the titles are in the first person. The first runs, "When I was two years and nine months old we had a lovely picnic in a field," introducing a Dufaycolor sequence. "But a little girl's life is not always a picnic. On Mondays I have a busy wash-day." She is shown playing with a miniature mangle and clothes-horse and "washing" most diligently.

This sequence is rather too long; technique has capitulated to sentiment. And who would blame the author for that? Children and animals are always interesting on the screen and very rarely do they overstay their welcome.

A shot such as this would make a pleasing 'end' title for your holiday film.



But cutting would vitalise the sequence and it would be doing Shirley a service. Repetition, unless deliberately planned and skilfully carried out, dissipates interest instead of building it up. "Then came baking day with such a lot of cakes to get ready." The dog is not entirely a disinterested spectator, while Shirley contrives to get almost as much flour on her face as in the basin. That ends the Dufaycolor sequences.

Now comes a charming little episode, the more effective because it is so entirely natural. "I've got such a funny daddy," says Shirley. "He can bite his thumb off." The mystifying operation is shown in very good medium close-ups, Shirley prodding his cheeks to find out where the thumb has gone. She points up out of the picture; "Look, Daddy, what funny birds!" "Storks, my child, storks."

It is Wednesday, September 12th, at 4.30, a momentous time for those storks are about to pay a visit. Shot of stairs. Father hurries down them. He 'phones anxiously. Arrival of the nurse and doctor. A clock, the hands revolving. Father's feet pacing up and down and beating on carpet. Ash tray full of cigarette butts. Nurse calls from head of stairs. Father rushes to foot of staircase. She gives him the glad tidings (but there is no title): "It's a boy." "Your baby brother has arrived," said Daddy. "What a clever stork," said I."

But she does not think much of her baby brother. He's got such a funny face. "Daddy said I looked like this once, but I don't believe him." The lovely shots that follow, of Shirley with her brother and of mother and child are the most appealing in the film. The children are quite unconscious of the camera.

Good Direction

The hand of the director is apparent in the next shots. The little girl is out in the garden with her teddy bear when she sees the storks again. (The shots of storks were, of course, taken in another location, but being filmed from a low angle, the camera pointing upwards, there is no background—only sky—to betray the fact). She holds Teddy up to see. "Look, Teddy, those funny birds again. Must be your baby sister on the way."

Follows an amusing parody of the sequence in which father awaits the arrival of his son. Shot of Shirley's birthday cake. She rushes downstairs. Telephones. Her legs, walking up and down, up and down. Arrival of the postman with a parcel. Shirley opens it and takes out a doll. The storks have brought Teddy a baby sister!

Then, in the words of the news-reel commentator: "And so for the present I leave you," thus, we are glad to note, giving promise of adventures to come. This is indeed a delightful film, one of the best of its kind that we have seen. The episodes in themselves are



An ordinary subject made dynamic by exposing so that the tree is thrown in gaunt silhouette against the sky.

quite ordinary but the imagination and technical skill of the cameraman has transmuted them. There are plenty of admirable close-ups and the photography is good throughout. A Leader has, of course, been awarded.

REMINISCENCES OF NORTH WALES

By JAMES K. FAWCETT. 9.5mm. 250 ft.

This film opens with a shot of a station platform sign: "Colwyn Bay," but is followed by a street scene. Signs such as this are very useful in that they obviate the need for an explanatory title, but they should be related in content to the succeeding shots, not only explain them. Thus, a shot of a road sign would be in keeping in a film of a car or walking tour, but out of place in a film of a train journey. Similarly, one expects to see something of the train either before or after the 'Colwyn Bay' shot. A train journey may be of no importance as far as the holiday is concerned, but the fact that a railway sign is included, shows that it is of some importance to the film. You cannot have it both ways. A 'Colwyn Bay' poster, on the other hand, could be succeeded directly by a shot of the place, because posters are peculiar to no particular spot. The street scene is not particularly interesting, nor are any of the others that follow. There are, indeed, too many of them. We would rather have seen the beach. That, at any rate, is what we should have gone to Colwyn Bay for.

We get a shot from a height of, presumably, the "Daily Mirror" Eight and then a cut-in close-up of a lady. Why? She may have been a member of the audience (and it is a good point to show the audience when taking a function at which people are assembled), but the transition from height to a solitary close-up is too abrupt. We need first to get down to the ground level where the audience are.

(Continued on next page)

An Imaginatively Produced Documentary

(Continued from
previous page)

In the Snowden sequence there are too many shots taken from the train; in the Llandudno sequence too many backward and forward pans. A pan should begin and end with centres of interest and should not go back on itself. The long shot should precede the medium shot in the Treardle Bay sequence.

Apart from these defects the film is a fairly good one and more compactly constructed than many similar films we have seen. The exposures and photographic quality (Pathe R.O.F. was used) are good. A Leader has been awarded.



SIR CHRISTOPHER WREN. By LONDON A.F.C. 16mm. 1 reel.

Last month we reviewed an early production of this society, "Swains and Swine." This, one of their latest films, shows a remarkable advance on their initial efforts. It is, in fact, a record of the work of Wren. One would think that such a subject was unsuited to cinema, for it would seem that it could consist only of a series of stills of famous buildings. The treatment, however, makes of it a real *moving* picture that holds the interest throughout. The producers, W. I. Card and A. J. Bromley, have realised that the human element is as important as the appeal of the inanimate.

Stimulating the Imagination

A queer old derelict house may in itself be of negligible interest; it derives its glamour from the fact that it piques our curiosity and leads us to people it with our own imagining and see in it as in a glass dimly events of our own creation. That which distinguishes one country from another are not its buildings but its people

and institutions. The buildings are but an expression of the race. Thus it is that holiday travel films that show us only "the sights" remain lifeless, guide-book stuff; the loafer at the street corner, the wandering mendicant, the workers, the daily round . . . these are the essence of a place.

There is a warm human element in "Sir Christopher Wren" because the producers have dramatised his story. It begins with a close-up of a girl putting on a mask. Close-up of a handbag, her reflection in the mirror. There is a dance in celebration of her twenty-first birthday. The dance sequence is good—quick

cross-cutting of shots of the members of the band. The girl and her escort sit out the next dance. She looks up to: close-up of candles flickering. Back to the girl. Her gaze travels along to: Wren opening the door, the candles dominating the foreground, so that he is seen as if through railings.

Dramatic Shots

These shots are instinct with the dramatic. They produce an air of expectancy, merged into the eerie, just the right mood to herald the arrival of this ghost from the long-dead past. Next, a very good medium close-up (from fairly low angle) of Wren by the candles, bowing ceremoniously to the sitters-out. "I must congratulate you on your twenty-first birthday," he says. "My first birthday was in October, 1632, in the rectory . . ." His listeners are mildly amused. Quite a quaint character, this newcomer.

Close-up of hand pointing to invitation card; wipe to finger pointing to entry in old register. Medium close-up of sundial, tilt up to old cottage; two very nicely composed shots of a church—"of

East Knoyle in Wiltshire." Shot of the village. The churchyard, dappled with flecked sunlight. Back to the three people. "When the madness of civil war swept England I was at Westminster." Imaginative shots of Westminster Abbey, through trellised arches, and so on, follow. But the Westminster Abbey of those days was not the Abbey of to-day. Wren himself designed the western towers—and, incidentally, it is an imperfect design in what he termed the 'Gothic humour'—which were not completed till 1740. However, one need not enquire too closely into this. The shots do their job effectively enough. "And I went to study at Oxford." Shots of the colleges.

"London was heaped with its dead" (a grammatical error was in this title, by the way). Bell tolling, hand chalking cross on door. The legend, 'Lord have mercy

Light gleaming on water always presents an attractive picture, but when filming against the light in daytime, keep the lens hooded.

on us.' Hooded figure going in at door. Big close-up of man's horror-stricken face. Short (commendably short, for countenances of people who die of plague are not pleasant to look on) shot of face of corpse. "I fled to Paris—an astronomer." "And was not Paris centre of the architectural world?" asks the girl, now thoroughly interested. Stills of buildings. "I returned—an architect," Wren replies.

The Fire of London

We now come on to the period of the Great Fire of London. The shots that illustrate it were, we fancy, taken at the Tower of London Pageant last year. Mix to mural tablet commemorating building that was destroyed in the Fire. Four other tablets are similarly treated—an original touch this. "And on the spot it started I built..." Shots of the Monument, followed by shots of St. Mary-le-Bow. Notice board of Royal Chelsea Hospital. Pan from notice board to buildings. Shots of the gates. Cut to closer view of them. Porter opens them and walks through and out of the picture, leaving the view open to us. Shots of pensioners and buildings. Views of Cambridge, Hampton Court, St. Paul's Cathedral. Wren reveals that he was paid £4 a week as Surveyor-General and that later this sum was halved. There is, regrettably, another error in the title that gives this information.

Then he bids the couple farewell, and leaves, the film ending on the question: Was he man or ghost? But does it really matter? We ourselves should have liked to have seen a shot of the steps of St. Paul's double-exposed on his retreating figure, the shot being tilted upward until only the dome was seen; raise still higher so that there is only cloud-flecked sky, across which appears: "The End."

This is a masterly production. The acting of the three principals is very good, as are the timing, cutting and photography. The composition of the shots is in many cases excellent. The treatment is distinguished. But Wren has a very bad make-up, making him look quite repulsive in close-up. A Leader has been awarded.

BLACK ISLE. By JOSEPH E. ROCCA. 9.5 mm. 230 ft.

This is a confusing film; even a second showing did not help us to elucidate what it was all about. The moving titles at the beginning go too fast for them to be read properly and the lettering does not stand out clearly. We get a shot of a cathedral ruin. What or where it is and what its relation to the film we do not know. Immediately preceding it there is a shot of some young men getting into a train. Possibly the ruin is something of interest on the way. If it is

He is as much a part of Paris as the Louvre. Search for such shots when on your holiday abroad. Or what about making a film with 'sleep' as its subject? Another 'sleep' shot appears on page 273.

Personal Films

REVIEWED BY OUR CRITICS

important enough to be shown then we ought to know something about it. And if it is on the route we must not be introduced to it too abruptly. It could be seen framed by the carriage window or featured in long shot after a shot of a station sign (to tell us where it is), the camera approaching nearer to give us a closer view.

On the other hand, the fact that it is a still shot indicates that the cameraman had left the train. If he could have done so presumably the others could as well, so that we could have got a link with the previous shots by including the young men in the picture. The train shots in themselves are quite pleasing, but our sense of direction is muddled by a shot of the young men getting into a train after shots of trains in motion. These shots should be reversed.

Time Lapse and Order of Shots

Possibly the young men *did* change trains, but is it of any importance that we should know this? If, on the other hand, they had changed six times, then it would have been amusing to have shown each of the changes. It would be better to reverse the order of these shots. Provided it assists the flow of the film it does not matter in the least that, though Shot A comes before Shot B, it was filmed two days after, provided they are of relatively unimportant things in which time lapse is of no account. Here the shots are used as continuity links so that there is no reason at all why their order should not be reversed.

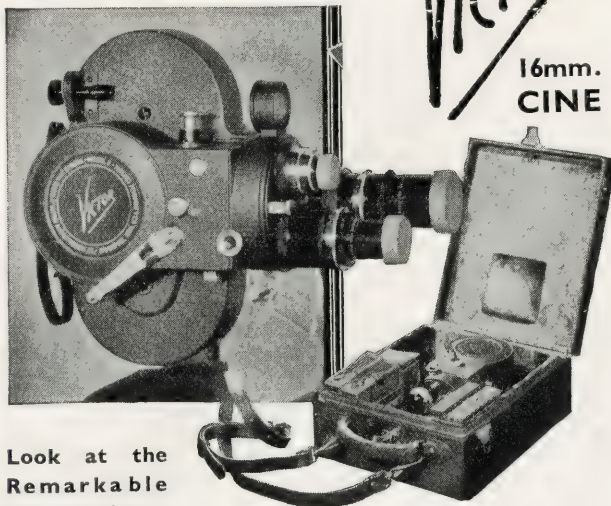
We are glad to note that a map is included but sorry that it does not convey very much to us. Words go across it very rapidly, too quickly for us to get their complete meaning. Apparently the film is a record of

(Continued on page 285)



YOU'LL DO BEST
WITH A

VICTOR
16mm.
CINE

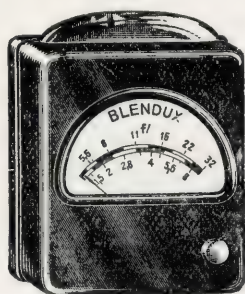


Look at the
Remarkable
Specifications:

"VICTOR" MODEL 5 Possesses refinements which enable the amateur to make professional-like movies. A new and ingenious device is fitted to the view-finder for easily centring your picture when filming at any distance or with any focal length lens. Has visual-focussing device and back-turn for lap dissolves. An audible click tells you when each foot of film is exposed. Has five speeds, including slow motion. Three-lens turret. Takes 50 or 100 ft. spools. Built-in exposure guide, 1 in. F/2.9 Dallmeyer triple anastigmat **£45**

"VICTOR" MODEL 4 Has all the features of Model 5, except **£35**
that it has no back-turn for lap dissolves

"VICTOR" MODEL 3 In this model the view-finder has centring device for 3 to 5 ft. and for 6 ft. to infinity. It has Dallmeyer 1in. — f/2.9 triple anastigmat and five speeds, but not a turret front, and does not possess the audible footage warning or back-turn for lap dissolves **21 Guineas**



The Popular Meter
for Perfect Exposures
"BLENDUX"

It's the special lens incorporated in the Blendux which makes it the finest photo-electric meter on the market at such a low price. Get a Blendux now and avoid disappointment and waste of film. Complete in ever-ready case... **Only 67/6**

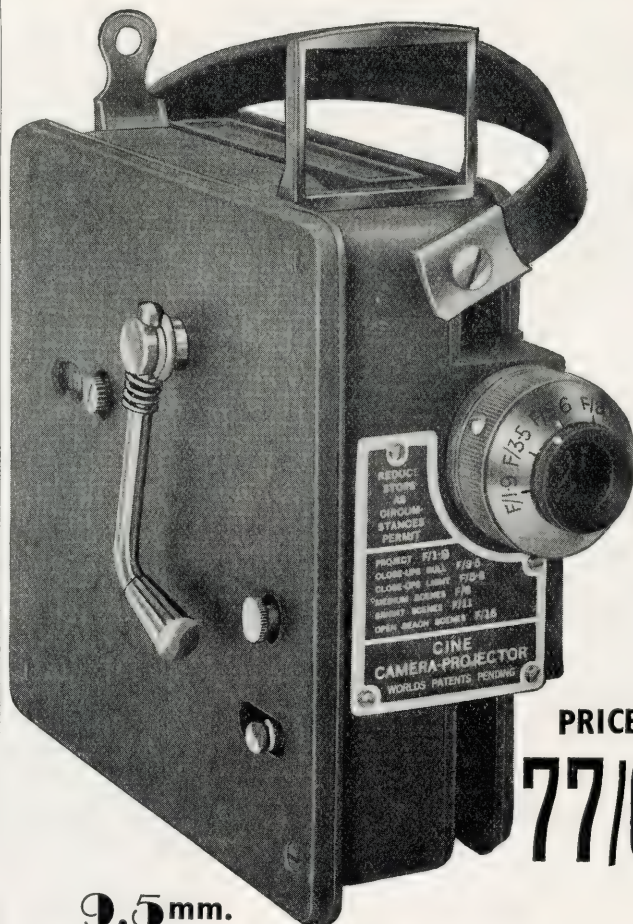
See these products at your Dealers
or write or call for details from

J. H. DALLMEYER LTD.
31, MORTIMER STREET, LONDON, W.1

Phones: Museum 6022/3/4.

Works: Willesden, N.W.10.

**TAKE & PROJECT
YOUR OWN MOVIES
WITH THIS MACHINE**



PRICE

77/6

9.5mm.

- MOTOR DRIVEN CAMERA PROJECTOR.
- LENS: F/1.9 FOR PROJECTING.
F/3.5 FOR TAKING. IRIS DIAPHRAGM.
- PATENTED DUAL SHUTTER ELIMINATING FLICKER.
- VIBRATIONLESS SILENT WIND GARRARD MOTOR. ACCURATELY GOVERNED.
- 2 PIN TRUE CLAW ACTION.
- PICTURES IN SHARP FOCUS FROM 4 FEET TO INFINITY.

THE CAMPRO CINE CAMERA PROJECTOR IS STOCKED BY ALL THE LEADING DEALERS.

Send for **LISTS** of **PROJECTORS, SCREENS, FILMS, TRANSFORMERS** and **OTHER ACCESSORIES** to:—

HOME CINE CAMERAS Ltd. (DEPT. A.C.),
18, GRAY'S INN ROAD, LONDON, W.C.1.

Latest COLOUR FILM Now Generally Released

(Continued from page 279)

and the film generally tightened up it could be very strong indeed, for it has the merits both of intensity in the chief parts of the action and of considerable authenticity.

Most of the controversy which it has aroused has centred about the personal character of Captain Bligh, who, it is said, was not such an ogre after all. But here that is actually a secondary point, for we feel that this is less a personal attack than a reflection on the universal conditions prevailing at the time; and in that respect few students of the period can hold that the picture is overdrawn.

Two other releases must be referred to. The one is *The Trail of the Lonesome Pine*, the Technicolor complement to *Becky Sharp*. Whereas *Becky Sharp* consisted entirely of studio-sets, this film ventures with some temerity outdoors; and a result is a noticeable difficulty in controlling and adjusting the light so as to get accurate and distinct colour-impressions. The failings include blurring and excessive brightness, particularly in long shots—detail-shots still give the best effects, some of them quite good. Colour still has a long way to go before it is perfect: at the same time we should not forget how far it has already come.

Extraordinarily Clever Technique

Lastly, the M-G-M film, *Wife Versus Secretary*—one of those films where the story as such is trivial (annoyingly so), but the technique of direction and continuity is extraordinarily clever. Minute attention is paid to the smallest points and the wipe-dissolve, so easy to make obnoxious, is here handled with the greatest skill: note its use to emphasise an accompanying movement across the screen, or a transition from dark to light or *vice versa*, and observe how the obtrusive sharp edge is altogether avoided. But the most remarkable passage is at the end, from the point where the wife returns to her husband. The briefly-seen embrace, the slowly-closing door, the secretary going off without a word down long empty corridors and emerging eventually into the darkened street, a tiny disconsolate figure all alone against the background of a tall and silent



building, to find her discarded sweetheart unexpectedly waiting: these scenes, with their suspension of dialogue and their accuracy of timing, are so dream-like in their significance as to be almost a stroke of genius. Only the very last scene of all is something of an anti-climax.

The keen student of the cinema should certainly make a point of visiting his local cinema this month, and possibly somewhat more often than he is accustomed to.

A. V.

When, on your Broad's holiday, you take shots of other boats, remember to include part of your own boat in the foreground now and then, to establish the location, otherwise you may puzzle your audience.

Personal Films Reviewed by Our Critics

(Continued from page 283)

a tour by Edinburgh University students. Possibly it is an attempt at montage. We jump from shot to shot with disconcerting abruptness. People playing tennis. A ball on the ground. People playing tennis. The shot of the stationary ball is quite unnecessary and meaningless. If it had followed shots of people lazing on the grass, one mopping his head and looking doubtfully at: cut: the shot of the ball, it would have some point as indicating that he was dubiously considering playing a game of tennis.

A motor-cyclist walks away from the camera. Someone else walks away down a station platform. We are reminded of Stephen Leacock's note on clerics who, immediately they have been introduced, excuse themselves by saying that they really must trot. He has, he says,

no idea where they trot to, but a good idea of what they trot from. Since there seems to be nothing for them to see or do one cannot blame the cyclist and walker for trotting, even though we have no idea where they are trotting to.

An exasperatingly bewildering film, this—exasperating because we feel that it misses being of singular interest, not through incompetence, but through being too clever. The first essential of a film is that the pictures shall clearly illustrate the meaning. And the clearest way is usually the simplest way. We are sure Mr. Rocca has the imagination and technical ability to produce a good film—but not this way. Let the audience think for themselves, by all means; but *help* them to think.

COMPOSITION *and Matching*

just outside the boundary of the frame. This yields an elementary form of diagonal composition. Better, however, is the composition achieved by grouping the players in a rough arrow-head formation, in which case a more balanced effect can be obtained, and interest centered on a particular point in the frame.

Before concluding, there are two more factors of importance: first, the question of *detail*. The fixed-focus lens used in normal practice as the general-purpose lens ($f/3.5$, say, where a focussing mount is hardly necessary) has the drawback that it tends to give so much detail in mid-shots that the central figures are lost in the pin-sharp fields of extraneous matter. This is a matter that needs watching, specially in close-ups against a pictorial background of trees or flowers, or even fancy wall-paper! Here, a portrait lens should be used, of focal length the same as the distance from the camera to the subject, so as to throw the background slightly out of focus. The extent to which the decisive lines in the background can be used in the composition of the picture as a whole naturally depends upon the degree of diffusion given.

Cutting on Action

The second factor worthy of special note is the technique of "cutting on action." This means the arranging of the scenario so that, where possible, the cuts from long-shot to mid-shot, and to close-up, are made in the course of a specified action or gesture, or any movement. For example, if it was necessary to cut from long-shot

of Shots *(Continued from page 268)*

to close-up of a man approaching a girl-friend, the cut might be made during the movement of doffing his hat. This means that the long-shot would end, say, when the man's hand was just reaching the hat, the movement being exactly continued in the close-up. This calls for the use of two cameras, or careful repetition of the concluding actions of the first shot in the second shot, to ensure enough film being taken to cover the action during which the cut will be made (the most appropriate point to cut being determined by examination of the frames, bearing in mind the lengths of the shots, upon which depends the tempo of the sequence).

This method of cutting is really the speciality of G. W. Pabst, the director of "The Joyless Street," "Kameradschaft," "The White Hell of Pitz Palu," and other famed productions. The last named was made in collaboration with Dr. Arnold Fanck, so is not perfectly individualistic; examples of cutting on action abound, however; for example, the shots wherein Krafft first enters the cabin. It must be remembered that the 9.5mm. version has been re-edited.

This matter really belongs mostly to the director with whose ideas, however, the cameraman should remain in close touch; for only thus will his compositions mould into a film of dignified form and artistic photographic style.

QUICK SERVICE FOR EASY TERMS

THE FIRST EASY PAYMENT GETS YOUR PURCHASE WITHOUT UNDUE WAITING
ANYTHING ON 9 MONTHLY PAYMENTS
Good Exchange Allowances On Your Used Outfit



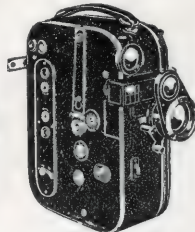
KEYSTONE "8"
3 speeds. Strong, silent motor takes 25 ft. films at a winding. Footage indicator geared to mechanism. Interchangeable lenses. With $f/1.9$ lens, £16 16 0
F/3.5 .. £10 10 0
9 monthly payments of 39/3 or 24/6.



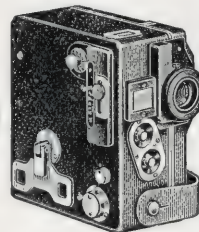
CINE - KODAK "8"
With fixed focus $f/3.5$ lens, exposure guide, footage indicator and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of film—£9 17 6
Nine monthly payments of 23/1.



9.5 mm. DEKKO
Three speeds—half, normal, slow. For snapshots, time exposures, single and animated. Dallmeyer $f/3.5$ lens £6 18 6
Nine monthly payments of 16/2.



MOVIKON
Distance meter coupled with lens focussing. Delayed action release. Footage indicator. Angle viewfinder. Shutter speeded to 1/200th sec. Zeiss Sonnar $f/1.4$ lens £98 10 0
Nine monthly payments of £11 9 10.



"DITMAR"
Visible footage indicator. Two speeds. Single picture device. Telephoto, portrait, wide-angle and filter attachments fitted by Universal screw mount. F/2.9 lens .. £12 12 0
Nine monthly payments of 29/5.



FILMO "121" CAMERA
Small and compact. Has built-in exposure chart and daylight magazine loading. Two film speeds; 20 mm. $f/3.5$ Universal focus lens, 50 ft. capacity .. £20 10 0
Nine monthly payments of 47/10.



RANGEFINDERS

Indispensable for telephoto work, providing an accurate means of exact distance of any object, in any light, at any time. Kodak pocket rangefinder at 35/- is illustrated here. Others in stock include Leitz, Ensign, Entee, etc.

EXPOSURE METERS, FILTERS, TELEPHOTO LENSES, TRIPODS, SLICERS, TITLING OUTFITS, and ample supplies of film including "KODACHROME"

LATEST 84-PAGE CATALOGUE FREE AND POST FREE

CITY SALE & EXCHANGE (1929) LTD.

90/94, FLEET ST. : 59/60, CHEAPSIDE : 54, LIME ST., LONDON, E.C.

This Month's films for the 17.5^M PATHÉSCOPE TALKIE

"IT HAPPENED IN PARIS"

(8 Reels)

Featuring John Loder and Nancy Burne, two well-known stars of the screen, in a good British production full of comedy and drama, with good music and good speech such as will delight every audience in the home and elsewhere.



and

"SECRET OF THE LOCH"

(9 Reels)

Starring Sir Seymour Hicks with Frederick Peisley and Nancy O'Neil in a story of the search for the renowned Monster of Loch Ness. It is a gripping drama with a fine cast and of fine quality.



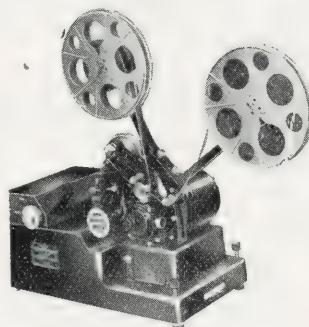
with

"CITIES OF THE ST. LAWRENCE" "ONTARIO"

(2 Reels)

(2 Reels)

A first-class selection of films is now available for the Pathescope Talkie. More are in preparation and all are for hire or purchase outright at a fraction more than for silent films. The Talkie, comprising Amplifier, Loud Speaker and 17.5mm. Projector costs £60 in all.



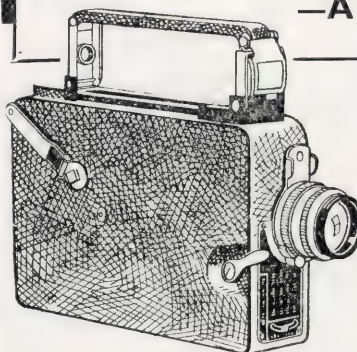
PATHÉSCOPE

LIMITED

10, Great Marlborough Street, London, W.1
and
North Circular Road, Cricklewood, N.W.2.

IT'S HERE

—AT BOND ST.



THE NEW 16mm. "MAGAZINE" CINE-'KODAK'

Magazine loading with 50 ft. spools. Footage Indicator, three speeds—8, 16 and 64 frames. Takes five interchangeable lenses and is fitted with f/1.9 lens as standard. Universal view-finder. Complete with either sling or combination case £40
9 monthly payments of 93/4.

CALL NOW AND SEE IT!

'KODACHROME' 16mm. COLOUR FILM

We have good supplies of this amazing film in stock, suitable for any 16 mm. cine camera—without any additional lens or equipment; 50 ft. 22/6, 100 ft. 42/-; 50 ft. cassettes for Simplex-pockette, Filmo 121 or the new Cine-Kodak—24/6 each. It's as easy to take as ordinary black and white film. Why not give it a trial?



●WE HAVE THE BEST FILM LIBRARIES

Every film in stock for 9.5 or 16 mm. silent or 16 mm. S.O.F. Revised lists have just been issued containing hundreds of fresh titles. Send 2d. postage now for Lists.

A FEW GOOD CINE BARGAINS

- | | | |
|---|----------|----------|
| 1. Cine Kodak 8-20 8 mm. Camera, f/3.5 lens .. | £9 17 6 | £6 17 6 |
| 2. Cine Kodak B.B. Jnr., 16 mm. Camera, f/3.5 lens .. | £13 13 0 | £8 8 0 |
| 3. Pathe 9.5 mm. Motocamera de Luxe, f/3.5 lens .. | £10 10 0 | £6 6 0 |
| 4. Dekko 9.5 mm. Camera, f/2.5 lens .. | £7 16 6 | £5 5 0 |
| 5. 2 in. f/3.5 Tele Lens for Cine Kodak Special .. | £12 12 0 | £8 17 6 |
| 6. 6 in. f/4.5 Taylor Hobson Cooke Tele Lens for Filmo 70 D. .. | £14 10 0 | £6 17 6 |
| 7. Siemens 16 mm. Projector, 200 watt lamp, motor driven rewind. Complete with self contained resistance .. | £60 0 0 | £52 0 0 |
| 8. Bolex 9.5 mm. and 16 mm. D Projector, 110 v Model, 250 watt lamp; motor driven; resistance, carrying case .. | £41 0 0 | £27 10 0 |

WRITE FOR FREE LISTS

They will help you to choose at leisure from the finest range of apparatus in Britain. There are separate lists for Cameras and Projectors, Accessories, Second-hand Bargains and Film-Library. Send 2d. postage for them now.

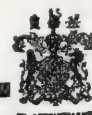
We have moved to
**Bigger & Better
PREMISES**
8 doors from our old
shop.
**CALL AND SEE US
OR WRITE
TO OUR NEW
ADDRESS**

EASY TERMS & EXCHANGES

The first of 9 equal monthly payments secures any purchase. Pay balance while you are enjoying its use. Good allowance on your used outfit in part payment.

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1.

Telephone :
Mayfair 7511 (8 lines).



Also at 47, Berkeley St., W.1.
and at 43, Kensington High St., W.8.

The New

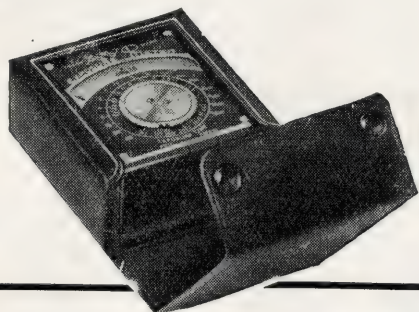
Simplicity

and

Certainty

with which correct exposure can be ascertained with the New "Avo" Exposure Meter has won enthusiastic praise from professional and amateur photographers alike. It is the simplest and most dependable meter ever made. The quickest to use! A boon to all photographers, saving time, materials and opportunities.

MR. OLIVER G. PIKE, F.Z.S., F.R.P.S., M.B.O.U writes, "My film, 'Nursery Island,' owes the excellence of its exposures to your 'Avo' Meter . . . My 'Avo' told me the right stop every time, and I cannot speak too highly of it."



BRITISH MADE

- Unique method of exposure indication.
- Extreme sensitivity. Gives Exposures from 60 secs. to 1/2,000th of a sec.
- Fits vest pocket. Size only $2\frac{1}{2} \times 2\frac{1}{8} \times 1$ in.
- Influenced solely by light received from normal picture angle.
- Can be held and operated in one hand without removal from leather case.

The New **'AVO'**

Exposure Meter

For "Still" or Cine Cameras

Fully descriptive leaflet post free from:—
THE AUTOMATIC COIL WINDER AND ELECTRICAL
EQUIPMENT CO., LTD.

Winder House, Douglas St., London, S.W.1. Tel: Victoria 3404/7

Why You Should Know About

DEPTH OF FOCUS

(Continued from page 272)

case the labour will be repaid over and over again.

With this article are two depth of focus charts which I have compiled: one for a 20 mm. ($\frac{3}{4}$ in.) lens, and the other for a 25 mm. (1 in.) lens. Both charts are calculated for a circle of confusion of 1/1000th in.

Readers possessing 20 mm. or 25 mm. lenses and wishing to add further "distances focussed upon" may save themselves the trouble of working out the hyperfocal distance so long as the required aperture is included in the above charts, because the hyperfocal distance for each aperture is shown in the charts as the near limit opposite "Inf." It is important that the same unit (preferably inches) be used throughout the calculations.

An interesting fact which emerges is that when the lens is actually focussed for a distance equal to the hyperfocal distance, objects from a half of that distance up to infinity are all in focus; and that this is the nearest distance to which a lens may be set to secure sharp rendering of objects situated "at infinity." For example: The hyperfocal distance for a 25 mm. lens at f/2.8 is 29' 9"; therefore if we adjust our lens for this distance (say 30 ft.), everything from 15 ft. to infinity will be in focus; but we cannot focus on any distance nearer than 29' 9" (say 30 ft.) if we wish objects "at infinity" to remain in sharp focus at this aperture and with this lens.

The Fixed Focus Lens

Let us turn now to the owner of a fixed focus camera: how does depth of focus affect him? It concerns him in the fact that depth of focus decides the shortest distance at which he can photograph an object and retain sharp definition with his particular camera without using a "portrait attachment."

It is a general (but not invariable) rule for fixed focus cameras in the 9.5 mm. and 16 mm. gauges to be fitted with 20 mm. lenses operating at a maximum aperture of f/3.5. This is because a 20 mm. lens has a greater depth of focus than a 25 mm. and a larger stop than f/3.5 provides insufficient "depth" for a fixed focus camera. The lenses are usually focussed by the makers for a distance of either 20 feet or 25 feet, one or the other.

On page 270 is a depth of focus chart for fixed focus cameras permanently adjusted for either distance. Apertures included in the chart embrace both the "regular" f/ numbers and the numbers adopted on such cameras as Pathescope's.

"FLOODLIGHT"

We have received from the Cine Group of the South London Photographic Society a copy of their magazine, "Floodlight." It is quite the best club magazine we have seen, both in content and format. Articles include "What Shall We Film?", a lively written report of a recent discussion, "Criticism and Comment," book reviews and notes on new apparatus. "Floodlight" is issued gratis to societies and, as far as possible, to individuals. Write the Editor, 31, Dulwich Village, London, S.E. 21. It is well worth having. How it can be distributed free is a minor mystery.

63/-

Real Morocco
ever-ready case
(as illustrated)

5/-

Tourist Cine Problems

(Continued from
page 269)

ahead (or behind) or diagonally across the road, whilst one or two shots with the top of the radiator in the foreground are effective. Similarly, in the case of trains, the best results (without having to lean out of the window) are obtained with a diagonal view. On curves, a good shot can often be obtained along the train on the inside of the curve, by leaning only very slightly from the window. This shot gives a good impression of speed.

In all of these cases it is best to shoot at slow motion speed or a medium speed of about 32 f.p.s. Shots at right angles to the sides of the vehicle are not usually very satisfactory, but one use to which they can be put is to convey an appearance of great speed. This illusion only occurs when the background of the shot is situated up to about 25 or 30 feet away and is lost in the case of more distant subjects. The remaining principal mode of travelling is by ship and is better suited to cinematography than the others. Here the main points to avoid are over-exposure and too distant subjects.

Exposure is often a tricky business, especially if you are abroad, as the lighting conditions vary enormously from those we experience at home. You will sometimes encounter shots where there are two distinct lightings, or where for some reason a meter cannot be used. As

far as the tourist is concerned, these subjects will occur most frequently in scenic shots and as examples, here are two which I have encountered recently.

The first was a tilt shot starting from the ground where there was deep shade and rising to a brilliant sky. The shot was essential to the plan I had in mind but it was obvious that no single exposure would handle both parts of the subject adequately, so I took the lower part at its correct stop, tilting as far as the skyline, then I stopped the camera and adjusted the aperture for the sky section and carried on with the remainder of the tilt. Actually I shot a slight overlap for each of the shots and cut later to produce smooth movement.

This is a simple example and I was assisted by the fact that a belt of forest at the skyline gave me the same tone with either exposure and was therefore the natural place to make the change of stop. In practice this difficulty will often occur in panning and more often still with tilt shots and this is the only way of dealing with it, unless it is possible in your particular case to arrange to vary the exposure at the same time as moving the camera.

The second type of example arises when a telephoto lens is used and the lighting of the shot is entirely different from that near the camera. If you cannot approach the subject or take a reading from a similar subject close at hand, the safest course is to be guided by the camera exposure chart. These charts give basic exposures for specified types of subject and are your only guide in this class of case.

Interested readers are invited to get in touch with Mr. W. R. Appleton, of "Fircroft," Eversley Road, Surbiton, Surrey, who wishes to start a cine club in Richmond.

* * *

Mr. John O. Brand, of 8, Gower Road, Lodge Road, Kingswood, I.A.C. Cine Fellowship leader, would like to meet and correspond with other cine workers and their friends with a view to advancing their interest in the hobby through the I.A.C. Fellowship scheme.

* * *

Messrs. J. H. Dallmeyer, Ltd., of 31, Mortimer Street, Oxford Street, London, W.1., announce a special model of the Sixtus photo-electric exposure meter designed for use exclusively with the Leica miniature camera. The meter is identical with the standard instrument introduced a few months ago (reviewed in the June issue of *Amateur Cine*) as regards construction and appearance. It is, however, calibrated to suit the special lens apertures and shutter speeds incorporated in the Leica. The price is the same—five guineas.

WATCH POINTS

then you'll buy a

"Celfix" SCREEN

REGD. TRADE MARK

Fitted with the world's finest Celfix crystal-glass-beaded and Silver Surfaces. Stock sizes: 27 x 20 in. to 96 x 72 in. Silver from 70/-. Crystal-Glass-Beaded from 90/-. Sizes up to 13 ft. x 10 ft. to order.

ASK YOUR DEALER FOR A DEMONSTRATION

or write for free sample surfaces and brochure from the manufacturers:

R. F. HUNTER LTD., Celfix House, 51, Gray's Inn Road, London, W.C.1. Phone: HOL. 7311-2



Patented
throughout the world.
British Patent Nos. 345,925
376,385, 416,403

The HIGH-LIGHT EXPOSURE

To the Editor, "Amateur Cine."

Sir,—I was glad that you put inverted commas around the word 'Revolution' in describing Mr. Smethurst's high-light method of exposure, for, in fact, it is only a newer version of a very old method of judging exposure, in fact the only method which existed for many years.

I do not dispute the excellence of the final results obtained by his method, for I have not seen his film. But neither, judging from the article, has anybody else seen an exactly comparative film taken by ordinary meter methods, and I venture to suggest that the results would not have been greatly different. Mr. Smethurst is making a very grave charge against meter manufacturers in suggesting that they sell the cine user expensive apparatus which does not do what it purports to do, but I know from the many hundreds of thousands of feet of cine film which I see every year that there is a vast body of meter users who would assure him that they do get first class results in almost every case. Even our "revolutionists" cannot promise more than this with their system.

Correct or Even Exposure?

What does the method do? In effect it measures the light which is coming from the sky, and uses this as the basis from which exposure is calculated. The old Watkins "Bee" meter and the Wynne "Hunter" meter, with their sensitive paper which was exposed to the sky, did exactly the same thing.

Now Smethurst infers that this gives "Correct" exposure—though I notice, Mr. Editor, that both Messrs. Agfa and yourself prefer the more cautious and prudent term "even" exposure.

It is with this assumption of correctness that I join issue, for what is correct exposure? I suggest that it is something which cannot be obtained by any machine or system, and that human judgment must enter into the matter, for the requirements are not always the same.

A Case in Point

In effect, Smethurst says "if the highlight portions of your picture are always given the same value of maximum transparency, then the other parts of the picture must fall into line." Let us see how false this argument is, and to demonstrate it we will take two of his own subjects: a landscape and a child.

It is a bright sunny day, and his highlight method indicates to us the same exposure in both cases, say $f/16$. We get good, clean, crisp pictures. The girl's white frock comes out as almost transparent celluloid, in the landscape the road surface is a suitable light

gray, the trees are rich and dense, and the shadows are dark and hard.

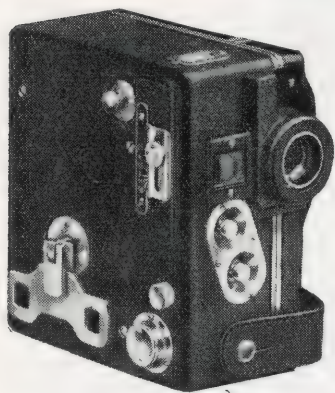
A very desirable state of affairs, but unfortunately the little girl is wearing a broad brimmed hat so that her face is included among the shadows, and so is dark and hard. Furthermore, the greater part of the foliage is also in the shadows and we have lost the pleasant detail because we have treated it in an academic, scientific manner without consideration for our personal requirements from it.

Had we used a meter in the ordinary way we should have automatically received a message from it to give a somewhat higher exposure which, while perhaps not correct according to Smethurst, would certainly have brought out more detail in those shadow portions of the trees and the face exactly where we wanted to see it.

"Nothing Less than a Lie"

Again, a few minutes later we wish to repeat the landscape shot, but by this time the sun has gone in, and the subject is grayer and flatter. We take our "high-light" reading, and make our calculation, which ensures that the high-light of the picture is given full value. In other words, we have ruthlessly hauled it up to the top of the scale, and it shows an intensity on the screen similar to that obtained in the sun-lit shot. Now that is nothing less than a lie, because common sense tells us that the scene in fact

The DITMAR



9.5mm. and 8mm.

9.5mm. model for 30 foot
chargers with Cassar $f/2.9$
20mm. focus - £12 12 0

With Berthiot $f/1.8$ focussing
mount - £16 16 0

8mm. model (25 ft. double run)
film, Cassar $f/2.5$ £14 14 0

With Berthiot $f/1.8$ £16 16 0

16mm. model available shortly

Just look over its features.
The Ditmar user gets
advantages that will put
his pictures far ahead of

anything he can do with old-type cameras. Go to your dealer, hold the camera in your hand, and note how snugly it fits, run your fingers over the controls and note how every one is sensibly placed. The Ditmar is a sturdy job built for years of service, the gate cannot scratch or jam.

4 SPECIAL FEATURES

Footage indicator and aperture scale visible in viewfinder while filming without interfering with view.

Diaphragm opening can be adjusted while filming.

Separate buttons for 16 and 32 frames per second. Either speed selected instantly.

Vertical parallax non-existent, horizontal parallax adjustment by sliding eye-piece.

BAUCHET CINE FILM

Reversible orthochromatic
fine grain 16mm. and 9.5mm.

with

ANTI-HALO SUB-COATING

gives better pictures all round, and it is a great help with difficult subjects. White objects come out sharp and clean, even under brilliant sunshine. It reduces the risk of fogging on spools as the light will not penetrate beyond the first turn of film.

Note the Low Prices

9.5 mm. - - 30 ft. 2/3
50 ft. 4/-

16 mm. - - 50 ft. 6/6
100 ft. 12/-

A positive film is also available

From YOUR Cine Dealer or details from

ACTINA Ltd.

29, RED LION SQUARE,
HIGH HOLBORN, LONDON, W.C.1

Bauchet Film gives exceptional brilliancy and gradation. Try Bauchet film for your next shots and see the difference

SYSTEM : A Criticism and a Reply

never reaches anything like the same high-light intensity. Why, then, should our record of it do so? The reply may be "because it gives a pleasanter result." But does it? Let us go a little further into the subject.

Our sunlit scene has brilliant high-lights and deep shadows, two values far apart with a wide range of variations in between. The dull landscape will have a less intense high-light, and the shadows will in most cases not be so dense because of the diffusing effect of the clouds which are obscuring the main illuminant. Even if the shadows are as dense as in the sun-lit scene, still the highlight will be very much nearer to them.

"Washed Out Flat Result"

Suppose we chase all these values up to the top of the scale, it follows that the deepest shadow will only be a little way down the scale, and cannot achieve proper density and richness. We shall have just a washed out flat result. I leave it to you to judge whether this is better than a similar result in the middle of the scale of tones with a density more comparable with the actual conditions.

There is yet another weakness of the high-light system. It measures the light, but it does not measure the reflective power of the subject. As you are aware, cine film is more readily susceptible to the action of some colours than it is to others. Modern sensitive meters respond to such colours in a manner

comparable to some degree with the behaviour of film. In other words, if they are used to scan a subject of somewhat "non-actinic" colour they will automatically require a somewhat higher exposure to be given. If the subject is of a more actinic nature, then

Details of the test film exposed by the high-light method appeared in last month's issue of "Amateur Cine." An account of the system was published in the November, 1935, and February, 1936, issues and is described in the fullest detail in "Exposing Cine Film," by P. C. Smethurst, just published by "Amateur Cine" at 2/-.

a lower reading will be obtained. With the high-light system the same exposure will be given to both.

In view of the foregoing considerations, and others for which there is no space here, I wish to state specifically that I am of opinion that the Smethurst "High-Light" method is no more scientifically accurate than existing methods of exposure measurement which are being used successfully at the present time. Neither am I convinced, yet, that it is preferable in giving more pleasant and usable results than ordinary methods of meter measurement of exposure.

I challenge Mr. Smethurst to make a pair of films, in one case using his "High-Light" method, and in the other the ordinary method of reading exposures with a photo-electric meter, the subjects to be identical in each film, and each pair of exposures to be shot side by side at the same moment, with the cameras as close together as is possible; the two cameras to be as nearly as possible identical in characteristics; the second camera and meter to be operated by an independent person who is not in any way biased in favour of the "High-Light" method, and, of course, no attempt to be made to bias him in favour of the method until after the termination of the test.

Having done this, Mr. Smethurst to submit his pair of films for uncontrolled development as he has done with his present test. Finally the film is to be submitted to an entirely separate party for impartial adjudication. I am sure, too, that we should all like to have the opportunity to view the pair of films, if *Amateur Cine World* could grant facilities for their loan to interested persons.

I am prepared to be convinced by such a pair of films, but until I have seen them I prefer to reserve my judgment on the so-called "Revolution." **GEORGE H. SEWELL.**

MR. SMETHURST REPLIES :

Anyone who has written so extensively about amateur cinematography as Mr. Sewell deserves detailed replies to his arguments.

But my difficulty in dealing with him lies chiefly in the fact that he is connected with a commercial firm in the reversal film market, and my remarks may consequently be

(Continued on page 293)



9.5mm cine users!

you get CRITICAL VISUAL FOCUSING and all the refinements so far reserved exclusively to the 16mm. worker with the PAILLARD CAMERA

(Made by the makers of PAILLARD-BOLEX Projectors)

Most 9.5 film users have at one time or another hankered after the extra camera refinements associated with 16mm. photography. With the Paillard Camera there's no need to scrap existing films and projector in the process of achieving this wider scope, because the Paillard combines the **low price advantage of 9.5-mm. film with camera refinements hitherto only obtainable with 16-mm. apparatus.**

The Paillard Specification includes such important features as:—

Critical visual focuser enabling you to see when your subject is exactly in focus. Automatic loading of film—always quick and certain. Slimmest turret head camera on the market—thanks to special semi-circular turret head design. Special tri-focal viewfinder giving accurate framing of subject down to 2 ft. Speeds from 8 to 64, and all intermediate. Picture per picture device. "Time" or instantaneous exposures. Provision for making lap dissolves, super impositions and various forms of trick work. Camera will film backwards whole length of 100 ft., the film being taken up.

MODEL H.9 for 9.5mm. films with Dallmeyer f/1.5 Speed Anastigmat Lens and Critical Visual Focuser **£55**

MODEL H.16 for 16mm. films with Dallmeyer f/1.5 Speed Anastigmat Lens and Critical Visual Focuser **£55**

Write for details to:

CINEX LTD., 70, High Holborn, London, W.C.1.

CINE EXPOSURE CHART FOR SEPTEMBER

Compiled by
HAROLD B. ABBOTT

TYPE OF SHOT	Deep shadow; wood- land paths; close- ups in shadow; light interiors.			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			NORMAL Street and market scenes without heavy shadows; dark monuments or veget- ation in the open; long (not distance) shots at zoos; parks; fairs, sports meetings etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles.			SUBJECTS Promenades; light monuments and fountains, quayside; open camp & picnic scenes; air- craft "taking off"; track motor racing; open scenes at race- courses, sports meet- ings, parks, country zoos, agricultural shows, fairs, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moor- land (middle dis- tance); aerial views (at low altitudes) of towns.			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes)		
	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	10	12.5	14
Weak sunlight or bright diffused	3	4	4.5	4	5	5.6	5.6	7	8	6.3	8	9	7	9	10	8	10	11
Diffused or slightly cloudy ..	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Dull	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9
Gloomy, or very dull	1.5	1.9	2.3	1.9	2.3	2.8	2.8	3.5	4.5	3	4	5	3.5	4.5	5.6	4.5	5.6	7

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light.

Film speed is also taken into account, cine films having been classified as follows:—

Group A	Group B	Group C
Gevaert Ortho Rev. and Neg.	Agfa Ortho Reversal	Agfa Isopan Reversal
Kodak Pan- Reversal (16mm. and 8mm.)	Agfa Pan-Re- versal Agfa Pan. Negative	Kodak Super- sensitive Pan Reversal Selo Hyper- sensitive Pan Negative
Pathe R.O.F. and Negative		Gevaert Pan- Reversal
Selo Ortho. Negative		Pathe P.S.P.
Vauxhall		
Selo 9.5 mm.		

Example: Narrow street, diffused light, Pathe P.S.P. Stop required— $f/4.5$

The table is compiled for exposures between the hours of 11 a.m. and 3 p.m. (Daylight Saving); from 9 to 11 a.m., and from 3 to 5 p.m. (Daylight Saving), the diaphragm must be opened a half to one stop wider.

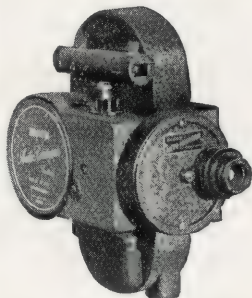
Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and

that $f/8$ (for example) would lie almost dead central between the $f/7$ and $f/10$ markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide, but for absolutely accurate work under all conditions the use of a meter is advised.

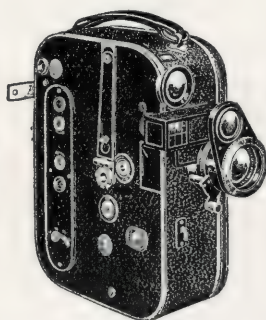
CAMERA OR PROJECTOR—

—WE HAVE THEM ALL IN STOCK



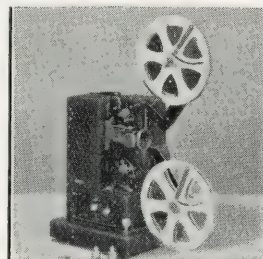
Ensign 16mm. Camera

Has all the features which enable even the beginner to get splendid trouble-free movies. Well made with clockwork motor, three speeds, including slow motion, hand crank and direct finder. Dallmeyer $f/3.5$ lens. Complete in case, 13 gns.



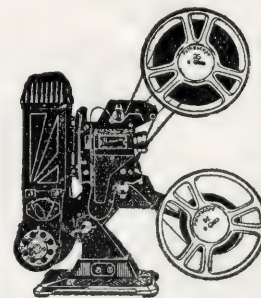
Zeiss-Ikon 16mm. Movikon

Takes all makes of 50ft. or 100ft. spools of 16mm. film. Distance meter coupled with lens focusing. Compensation of parallax. Delayed-action release. Footage indicator. Adjustable shutter speeded 1/25th to 1/200th sec. Zeiss Sonnar $f/1.4$ lens £98 10 0



Siemens 9.5/16mm. Projector

The latest Siemens introduction. Highly efficient optical system, built-in interchangeable resistance for all voltages, patent take-up eliminating film strain. Quick change over to other film size. £59 10 0



PATHE—200B

Gives brilliant pictures up to a screen size of 10ft. Fan cooled, easy running and simple to operate. Machine complete with resistance to run on any voltage A.C. or D.C. £16 15 0

AND NOW COLOUR. Take your holiday movies in full natural colours this year. No filters or additional lenses. No grain or mesh—just pure natural colour. Kodachrome is the name of this new 16mm. film. We stock it. Price 22/6—50ft., 42/—100ft.

STUDIO TO LET. We have a large, well-equipped studio, with 50kw. lighting where you can make your own films, available for hire to amateurs at a nominal charge, together with a first-class projection theatre seating 60 people.

BRONDESBURY CINE EXCHANGE

100, CHAMBERLAYNE ROAD, KENSAL RISE, N. W. 10.

Phone: WILlesden 4860

Adjoining L.M.S. Station

The High-Light Exposure System

construed as derogatory to the firm's interests. In view of my own cordial relations with this particular firm, it is only fair that I should make it clear that my present comments have no reference whatever to any professional capacity in which Mr. Sewell may be engaged.

To read Mr. Sewell's comments, one would believe that few amateurs have the least trouble in getting perfect results on reversal stock. I do not believe this, and in any case it seems very unlikely that commercial firms would spend so much money on advertising the latitude of their reversal films and the efficiency of their compensation methods for incorrect exposure if perfect results could be got without difficulty in the absence of these valuable qualities.

Reflected Light

There is certainly a similarity between the "high-light" exposure method and the Watkins and Wynne meters. I have, in fact, always found that my Watkins Kine meter gives much more accurate indications of correct exposure on reversal film than the ordinary extinction or photo-cell meter. But so far as my knowledge extends the amateurs of to-day use exclusively meters which depend on the reflected light from the subject to be filmed, and to state that the reflected light emulates the flowers in spring by having nothing to do with the case is certainly startling and may be described as revolu-

tionary. Mr. Sewell must remember that few amateur film workers have the benefit of his long experience of the game or his wide knowledge of the subject of photography.

The statement that extinction meters do not give correct exposure on reversal film was originally made, I believe, by Dr. Lummerzheim of Agfa Research Central in Berlin, and this statement was made some years before I extended the proposition to cover photo-cell meters and poured my heresies into Mr. Sewell's horrified ears. I do not remember that Mr. Sewell attacked Dr. Lummerzheim's article, which was reprinted in English later, though my memory or knowledge may be deficient here.

Facts to be Dealt With

To refute my suggestions, however, Mr. Sewell will have to deal conclusively with the following facts.

(1) I have contended that reversal film must be exposed from the high-lights. This argument is due also to Dr. Lummerzheim, and when my original article was printed in the "Photographic Journal" it was either abstracted or reprinted—without the least adverse comment—in at least four Continental

and American journals. Mr. Sewell must provide adequate theoretical reasoning to show the falsity of my arguments.

(2) After my original interview with the Editor of this journal, a number of people wrote to thank me. Several of them stated that they were glad to have a reasoned explanation of the fact that their photo-cell meters give them under-exposure on flat subjects. In conjunction with this, will Mr. Sewell consider the fact that nobody I know who has tried out the "high-light" exposure method has reverted to the ordinary use of the meter for preference.

High-Light Meter on the Way

(3) After dealing with (1) and (2), Mr. Sewell may then consider the interesting fact that a well-known exposure meter firm is at present working out certain patents of mine with a view to putting a special meter on the market, since they find that the converted meter for "high-light" exposures gives better results than their ordinary meter.

These are mere matters of fact and practical knowledge as far as I am concerned. Personal opinion, however, enters as soon as correct exposure is discussed. Quite apart from personal feeling, the power of the projection lamp has a not inconsiderable effect on what is considered as "correct" exposure. I contend, though, that the "high-light" exposure method makes it possible to expose consistently—or "evenly" if Mr. Sewell prefers this term—to any image quality that may be desired. After Francis had exposed the 15 foot speed test, it would have been just as simple to give the entire film twice, ten times, or a quarter of the actual exposures it received

(Continued on next page)

SHORTER DAYS

Shorter days need not mean fewer picture-making opportunities. Agfa Isopan ISS is so fast that it will give you pictures—and good pictures at that—when you would normally be unable to use your camera. And with this high speed it combines a latitude that surpasses anything yet offered and an anti-halation backing that ensures crisp clean pictures even when contrasts are extremely violent.

And these are not all the advantages of Agfa Isopan ISS. Even on the brightest day it helps you to get better pictures. You can stop down more and gain increased depth of focus, it gives you all the detail in the deep velvety shadows—in short it gives you good pictures.



16 mm. ISOPAN ISS

For average outdoor work Agfa 16mm. Pan is an excellent film. Of all good photographic dealers everywhere, in 40, 50 and 100ft. spools.

AGFA PHOTO LTD.

1-4, LAWRENCE STREET, HIGH STREET, W.C.2

Sole distributors of Agfa Photographic Products for the U.K. and I.F.S.

Mr. Smethurst Replies...

throughout, and the appearance of the shots on the speed test would be a full indication of the results which would be obtained.

To say—as Mr. Sewell does—that “in effect Smethurst says if the high-light portions of the picture are always given the same value of maximum transparency, then the other parts of the picture will fall into line” is nothing but a perversion of my articles. I stated categorically that if exposure was gauged from the *actual high-light* present in the subject, the meter reading must be interpreted according to judgment and experience, and I will state equally categorically that if an artificial high-light is used, instead of taking high-lights from the scene itself, no such judgment is necessary.

Screen Brightness

The white of the artificial high-light actually represents something like the maximum screen brightness, so that a darker object than the artificial high-light will not appear in full screen brightness. A dull, leaden sky will consequently appear dull and leaden on the screen, though with an ordinary meter it will be nearly clear white unless it is deliberately under-exposed.

The two examples of the landscape and child in white frock which are quoted by Mr. Sewell are red herrings, as I will explain. In both cases he assumes that the brightest parts of the subject are very bright and the darkest shadows very dark. In other words, the problem is one of contrast and not

(Continued from previous page)

exposure. If these subjects are to be treated by any exposure method whatever, it must be decided first whether the high-lights are to show details or the shadows are to show details. You cannot have them in both, on account of the limited exposure range of the film.

In practice, too, matters do not quite work out as Mr. Sewell suggests that they do. An average landscape which is exposed by “high-light” methods so that its clouds are just about full screen brilliance will show plenty of shadow detail, because the contrast is not so great as Mr. Sewell suggests that it is. When the child comes to be filmed, another snag crops up. The ordinary meter will be much affected by the white frock and will actually indicate a smaller exposure than that which the “high-light” reading gives.

The Test

I have made a number of tests to confirm this fact, and Mr. Sewell can do the same in five minutes. It is only necessary to hold the meter towards an ordinary landscape, and then to get someone to walk across its field about six feet away carrying a piece of white paper 12 x 18 inches. The normal meter reading will make the child's face much darker on the screen than the “high-light” reading, and if Mr. Sewell wants to burn out his high-lights he will find that the shade reading on the artificial high-light will

match the tones of the face with those of the same face in his other shots. The correct way to deal with the shadows on the child's face, of course, is to use a reflector to lighten them and give normal exposure.

This example shows very neatly my own contentions regarding ordinary exposure meters. If the child has a black dress and not a white one, the ordinary meter would read quite differently, and I do not see that Mr. Sewell can support the suggestion that both these exposures give identical face tones on the screen. It is, after all, the face which Mr. Sewell considers as important, and the ordinary meter reading takes other parts of the scene into account far more than the limited area of the face itself. If Mr. Sewell pushes the meter up to a point six inches from the face, he may get some sort of a reading, but the results on the screen would be problematical to say the least of them.

Light or Dull?

Mr. Sewell's other example of the landscape in sun and diffused light does not impress me. In a very flat beach subject, the “high-light” exposure will certainly give a very much lighter screen image than that from an ordinary reading. The question is whether you prefer a dull and muddy image to a light one. In any case, the ordinary meter chases the shadows (to use Mr. Sewell's elegant phrase) up to the top of the scale, though the under-exposure it simultaneously gives to flat subjects masks the fact.

If Mr. Sewell will take a normal reading of a piece of brown paper lying on a dark oak table, he will find that the brown paper comes out nearly white, while the “high-light” reading shows the paper and table

(Continued on page 304)

PERFECTION *in* PROJECTION

Above all the important factors of the modern cine film—speed, latitude, toughness, fineness of grain—stands projection quality. For brilliant high-lights and shadows of rich blackness “clean” emulsion—emulsion without any residual veil—and a truly transparent film base are the first and final essentials. In these qualities Selo Cine Film is unsurpassed.

Its film base is tinted slightly blue for

two definite reasons. A most valuable anti-halo influence is effected thereby in shooting the picture; in showing the finished film it corrects the unavoidable yellowness of the projection light—making screen highlights of brilliant whiteness.

In fineness of grain Selo Cine Film is of such superb quality that pictures can be projected on large screens to needle-sharpness.

SELO
16 mm. PANCHROMATIC
REVERSAL Safety CINE FILM

Made in England by

ILFORD LIMITED, ILFORD,



LONDON.

SAVILLE'S

The Cine Service of the North

GUARANTEED BARGAINS

MARSHALL 16 mm. S.O.F. Projector, 750 watt lamp. Complete with Gramophone Turntable, Transformer, 1,600 ft. Spool Arms, 2 Spare Projection Lamps, full set spare valves and Exciter Lamp. All as new and in perfect order .. £105 0 0

GEBESCOPE MODEL A. Two-speeds. Demonstration Model. As new .. £74 0 0

S. P. WUNDATONE, 110 guinea Model. As new. Complete with waterproof cases .. £72 10 0

CINE-"KODAK" MODEL BB. with f/3.5 Lens and Dallmeyer 3". f/4 Telephoto, Filter and Case. Cost £22. As new, £13 7 6

CINE-"KODAK" MODEL B. f/1.9 Lens, Kodacolor Assembly, Leather Case .. £12 19 6

ENSIGN AUTO-KINECAM, f/2.6 Cinar, 3 speeds and leather case .. £8 19 6

KODASCOPE EIGHT PROJECTOR. £99 0 Model. Perfect order .. £6 10 0

CINE-"KODAK" BB. JUNIOR, f/1.9 Lens, Leather Case. Used twice only .. £15 10 0

KODASCOPE MODEL D., 16 mm. 1½ in. lens, 300 watt lamp, clarostat control. Complete with resistance. As new.. £19 17 6

SIEMENS STANDARD PROJECTOR, 16 mm. 250 watt lamp. As new .. £49 10 0

Demonstrations with Pleasure

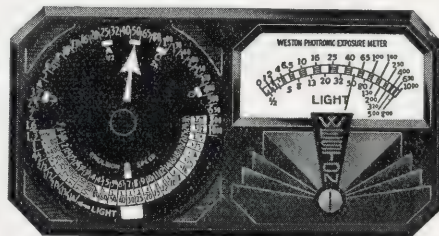
Approval • Part Exchange • Hire Purchase

4, GOODRAMGATE, YORK

THE FIRST ESSENTIAL

to successful movie making is a good exposure meter. To buy a cine camera first is putting the cart before the horse. Ask any amateur of some years standing how much film he wasted before he bought a meter. Reckon up its cost and compare it with the cost of a

WESTON EXPOSURE METER



Especially with trick cinematography it is important that our exposure is exactly right so that your efforts, as well as your film, shall not be wasted. Never again need Amateurs waste money on wrongly exposed film—the Weston Meter has changed all that.

UNIQUE WESTON FEATURES ARE: The Weston Photronic Photo-Electric cell or "electric eye" is permanent in its quality and efficiency. It does not vary with age. It is practically everlasting. Because of its greater sensitivity it can be used for indoor as well as outdoor shots—for movies or stills—for colour black and white. Its simplified exposure dial has been re-designed for quick use. It is slimmer and more convenient in shape. Buy a Weston Meter once for correct exposure always.

UNIVERSAL METER for all still and cine cameras } £5 19 0
LEICA METER made specially for Leica cameras } LEATHER CASE 10/- EXTRA

WALLACE HEATON, LTD. THE WESTON SPECIALISTS

127, NEW BOND ST., LONDON, W.1. Phone: Mayfair 7511
Also at 47, Berkeley St., W.1. and 43, Kensington High Street, London, W.8.

SPECIALLY DESIGNED FOR CINE WORK

ELECTRO CINE-BEWI

Photo - Electric EXPOSURE METER

An essential accessory for every careful cinematographer. Can be carried in the waistcoat pocket. Shows at a glance diaphragm settings from F/1.4 to F/32 and speeds from 8 to 128 frames per sec.



£4 - 10 - 0

NO CALCULATIONS Leather wallet with "Zip" fastener 5/-

ENSIGN Limited, High Holborn, LONDON, W.C.1

ARGUS

9.5^M.

OR

16^M.



Fitted with Ross or Dallmeyer 1" F1.9 Lens, and Leather Case.

32 GNS.

THAMES CINE PRODUCTS Ltd.
ASHFORD, MIDDLESEX

ASHFORD 74

Please send 9.5 or 16mm. details M.....

ANSWERS TO TEST PAPER NUMBER FIVE

QUESTION TWO.

The approximate footage that would be exposed in the first ten scenes of the specimen scenario would be 14 feet (16 mm.), made up as follows:

Scene One	2 feet—prolonged to full extent, to create atmosphere.
Two	1½ feet.
Three	1½ feet.
Four	1 foot.
Five	1½ feet.
Six	1½ feet.
Seven	do.
Eight	1 foot.
Nine	do.
Ten	¾ foot. The repeat of a close-up should always be shorter than the first section of it, unless special reasons demand unusual length.

QUESTION THREE.

An impression of a wedding in twenty close-ups.

1. C.U. "The Times." Finger running down column of weddings. It pauses at one announcement.
2. C.U. Bridegroom's pale grey tie being pulled into position round winged collar.
3. C.U. Wreath of blossom being adjusted on bride's head.
4. Bridegroom's fingers withdraw ring from waistcoat pocket, to check its whereabouts.
5. C.U. Bells ringing.

Film Production for Amateurs (See page 273)

6. Bride's toe and train visible, as she steps into car.
7. C.U. Church, door slowly opening.
8. Bridegroom's hand picks up top hat.
9. C.U. Many feet walking past camera over path leading to church.
10. Bells ringing.
11. C.U. Chaffeur asleep in car, waiting.
12. Couple's hands—ring is placed on finger.
13. Hand scooping up confetti from box.
14. Running feet of married couple from church.
15. Car wheels driving past camera.
16. Corkscrew turning in champagne cork.
17. Knife cutting cake slowly.
18. Two glasses meet in centre of screen, toasting.
19. Cigar stub pressed into ash-tray.
20. Back of car with horseshoes, boots, etc., tied on, drives away.

QUESTION FOUR.

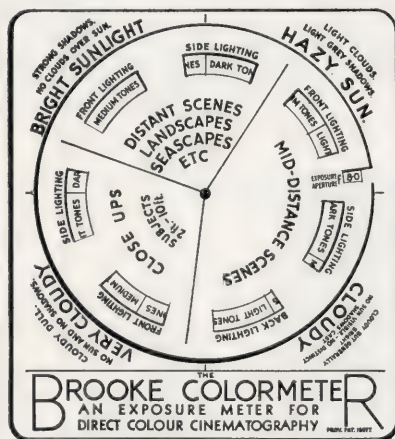
Begin by introducing a close-up of the deaf man as he stares at his cards. Cut to a shot of the cups falling to floor. Cut quickly back to man, whose unchanged expression reveals his deafness. Further emphasis can be given by cutting back to cups. Follow this with cracked wall through which smoke is appearing. Cut to a L.S. of the raging fire. Cut back to the man, in a medium close-up, still playing patience, having noticed neither cups nor cracks in wall. Back to the raging fire. Again the deaf man, who, feeling hot, wipes his forehead with his handkerchief, turns to look at gas stove, gets

up and turns it off, again wiping his forehead. Meanwhile more cups and plates fall, but he pays no attention. He resumes his seat, and as he does so, notices smoke coming up from floor by his chair. Realisation dawns on him.

TEST PAPER NUMBER SIX

1. Rearrange the following strips on your rack to improve the action:—
 1. L.S. Policeman walking round interior of stores searching for thief.
 2. C.U. A thief hiding beneath counter of General Stores.
 3. C.U. Policeman's head looking to and fro, just above counter.
 4. C.U. Thief crouching low.
 5. M.S. Policeman approaching counter. Thief visible to audience, but not to policeman.
2. What is wrong with the following five shots of a machine that is packing cigarettes?
 1. C.U. Completed packets falling out of plant in rapid succession.
 2. C.U. Conveyor carrying endless strips of cartons forward.
 3. C.U. Knife automatically cutting up each carton.
 4. C.U. Tobacco falling down and being inserted into circular paper.
 5. C.U. Steel fingers dividing cigarettes into tens.
3. Rack up ten imaginary shots that will clearly illustrate a man missing his train at a country station.
4. Devise a collision between two cars in six shots, consisting of two long shots, two medium shots and two close-ups.

BROOKE COLORMETER FOR KODACHROME FILM



What's New in Apparatus and Ideas

LENS for Filmo 8 Cameras

Name. Cooke Anastigmat.

Makers or Agents. Taylor, Taylor and Hobson, Ltd., Leicester, for Bell & Howell, Ltd., 13 and 14, Great Castle St., London, W.

Focal Length. $1\frac{1}{2}$ ".

Aperture. $f/3.5$, stopping down to $f/32$.

Focussing. 2 feet to infinity.

Scales. Black engraved lettering on white metal ground.

Mount. Special type for the Filmo 8. This fitting is probably the quickest acting of any. To release a lens from the camera it is only necessary to press together two small knobs, whilst to return it (or another) a reversal of the procedure is employed.

Weight. 4 ozs.

Price. £8 0 0 (including rubber lens cap).

Remarks. The name of this lens will make apparent the high quality of reproduction to be expected and the anticipated standard is in fact present. Though this is of $1\frac{1}{2}$ " focus it is not a telephoto lens, but is a long focus anastigmat and consequently gives the pinpoint sharpness so necessary with a small frame. The lens hood is adequate for all practical purposes and the lens itself is eminently suitable for colour, a matter of considerable importance now that Kodachrome 8 is close at hand.

On actual test the crispness of the picture was notable, whilst the depth of focus proved considerable and the covering power excellent. In all, this is a worthy addition to the ranges of the lens and camera makers

and is another item of real precision available for the 8mm. user. A 2x yellow filter is also obtainable as a standard accessory.

CINECAMERA ACCESSORY

Name: Duto Soft Focus Lens.

Makers or Agents. Messrs. R. F. Hunter Ltd., Celfix House, 51, Grays Inn Road, London, W.C.1.

Description. Although this accessory is described as a "Lens" it is in fact not a lens in the usually accepted sense of the word. A more accurate description would be "diffusion disc." The disc submitted for test consists of a circular piece of glass $1\frac{1}{4}$ inches in diameter, of parallel plane surfaces, on one of which are engraved a series of concentric circular corrugations. These commence about $1/8$ of an inch from the external diameter and cover almost all the surface of the disc, leaving a circle of about $\frac{1}{4}$ of an inch in diameter quite clear in the centre of the disc.

There are two grades of this disc, No. 0 and No. 1 respectively, No. 0 being the finer of the two.

The use of the Duto disc affects neither focus nor aperture. Focussing, if visual, should be done before placing the Duto disc before the lens.

The effect of the disc is due to the raised rings. The plane surfaces of the disc leave the incident rays of light from the object unchanged, and these pass through to the normal lens to make a crisp, sharp image. Those rays which pass through the rings, however, are slightly refracted during their passage, so that they throw a slight halo of softness around the main, sharp image. Such an effect is particularly valuable in portrait work or when making pictorial shots which are intended to be of a romantic character.

The device is similar in character to those used in professional studios.

It is claimed by the makers that the use of the Duto disc gives increased depth of focus, but our tests failed to prove or disprove this.

Prices. The available sizes of disc vary from 14 mm. in diameter, which cost 11s. od., up to 79 mm. at £2 7s. 6d. The latter size is of course only of interest to the professional "still" photographer using very large lenses. We recommend the use of the No. 0 rather than the No. 1.

CAMERA

Name. Ditmar.

Makers or Agents: Actina, Ltd., 29, Red Lion Square, London, W.C.1.

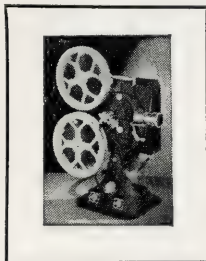
Size of Film: 8 mm. (double).

Overall Size. $4\frac{1}{2} \times 4\frac{5}{8} \times 3$ ".

Type of Loading. The camera takes the standard double-eight type spools, and there is one take-up spool provided.

Lens. Berthiot special Cinor $f/2.5$.

General Remarks. The other features of the instrument are exactly similar to the 9.5 mm. camera, which was reviewed in the (Continued on next page)



KEYSTONE'S LATEST & GREATEST SUCCESS!!!

NEW 750 WATT 16 mm. PROJECTOR
SUPERB IN DESIGN AND PERFORMANCE; FINEST
VALUE EVER OFFERED IN CINE APPARATUS

PRICE, including Splicer, Resistance
and Carrying Case £36 10 0
Nine monthly payments of 85/2

NOTE THESE DETAILS . . . SEE IT AT THE
WESTMINSTER

Special 2in. large aperture projection lens • Motor drive, forward and reverse, high-geared rewind • Clarostat Control • Special still device • 750 watt lamp: super-optical system, giving colossal illumination • Independent motor and lamp switches; fin-cooled lamp house • Sturdily built, particularly smooth-running, handsome gold-bronze finish.

Write for full details

Call at the WESTMINSTER and see the '750' and all other Keystone Projectors 'in action.'

Enquire, too, about the New 'Keystone' 8 mm. Cine Cameras . . £10 10 with 3.5 lens, or 1.9 Model at £16 16

Other KEYSTONE Models (16 mm.)		
500 watt	£25	0 0
300 "	£14	14 0
200 "	£12	12 0
100 "	£10	10 0
8 mm. (200 watts)	£13	13 0
(Resistance and case extra)		

WESTMINSTER

PHOTOGRAPHIC EXCHANGE LTD.

81, STRAND,
W.C.2. Tem. Bar 2710

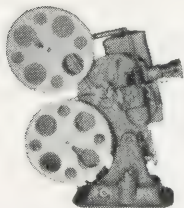
24, CHARING X RD.,
W.C.2. Temple Bar 7165

119, VICTORIA ST.,
S.W.1. Victoria 0669

111, OXFORD ST.,
W.1. Gerrard 1432

Your New Projector

OBTAIN THE BEST TERMS — Part
Exchange or Extended Payments at
the SERVICE COMPANY



KEYSTONE 16mm. PROJECTOR 500 Watt Lamp and Pilot Lamp

**Keystone Super
Projector**, 2 in. large
aperture projection lens,
motor drive, forward and
reverse. Clarostat con-
trol. Special device for
stills, 500 watt lamp,
fitted super optical
system for added bril-
liancy, fan-cooled lamp-
house, newimproved double-claw action, simple thread-
ing, geared re-wind, screw action tilting, rich bronze
finish

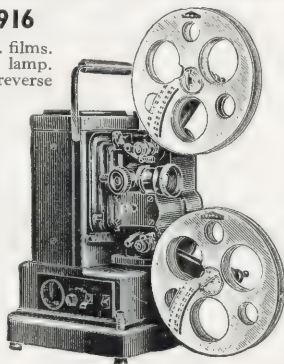
Extra for Resistance, 79s. 6d. £25 0 0
Complete Outfit for 12 equal payments per month
£2 12 0

**Now Ready, The Latest Keystone 750 watt
Model.** Complete with variable resistance and case
£36 10 0 or 12 equal payments £3 4 0 per month.

BOLEX G916

For 9.5 or 16mm. films.
Light—500 watt lamp.
Motor—forward, reverse
and stills. Inter-
changeable
gates; silent
running; all gear
movements; F/2
Dallmeyer
Lens; a de luxe
projector at
£47 0 0

Or 12 equal
monthly pay-
ments at £4 2 3
Model G.3, as
above, for 8, 9.5
and 16mm. films
£60 0 0



Or 12 equal payments per month .. £5 3 0

SECOND-HAND APPARATUS

9.5 mm. Dekko Cine Camera, Latest Model, f/1.9
Dallmeyer Lens and 3 in. f/3.5 Ross Telephoto inter-
changeable; all in leather case .. £13 7 6
35 mm. Ica Kinamo, f/4.5 Zeiss Triotar Lens;
hand cranking .. £2 2 0

9.5 mm. Dekko Cine Camera, latest model, f/2.9
Dallmeyer Lens; focussing mount .. £6 17 6

9.5 mm. Latest Model Campro, combined projector
and camera, with portrait lens and case; as new
£3 7 6

9.5 mm. Pathe Motocamera, f/2.9 Zeiss Triotar
lens; nice condition .. £7 7 0

16 mm. Cine Kodak "B" for 100 ft. film, f/1.9
lens and case .. £16 18 6

16 mm. Cine Kodak "B" for 100 ft. film, f/3.5
lens and case .. £7 7 0

16 mm. Auto-Kinecam; Turret Head; f/1.5 lens;
5 speeds and leather case; as new .. £31 0 0

9.5 mm. Midas combined Camera and Projector,
f/2.7 T.T. & H. lens .. £1 17 6

9.5 mm. Model "B" Pathe Camera, f/3.5 lens
£4 4 0

16 mm. Ensign 100 B. Projector; Dallmeyer Super-
lite lens, in self contained carrying case .. £11 15 0

16 mm. Zeiss Ikon Projector; motor drive; 100
watt lamp; variable resistance .. £8 7 6

9.5 mm. Pathe 200 B., with variable resistance;
as new .. £12 17 6

9.5 mm. Pathe "Lux" Projector, with variable
resistance; good condition .. £12 7 6

9.5 mm. Pathe Baby Projector, with motor resistance;
super attachment in travelling case .. £7 19 0

16 mm. Ensign Simplex Pockette, f/3.5 Ensar lens
and case .. £14 17 6

Phone: Holborn 0664 (3 lines). Estd. 1889



289, HIGH HOLBORN, LONDON, W.C.1.

Latest Apparatus

(Continued from previous page)

July, 1936, issue. They include a special
visual film meter and aperture indicator seen
through the viewfinder, single picture move-
ment, parallax adjustment on the eye-piece
of viewfinder, and two speeds. The claw
on the intermittent mechanism is a single
one. The instrument runs silently and
smoothly, but the motor must be kept fully
wound for uniform speed to be maintained.

PRICE. £14 14s. od.

PROJECTOR

Name. Keystone, A 81.

Makers or Agents. R. E.
Schneider, 46, Farringdon Street,
E.C.4.

Film Size. 16 mm.

Construction. Metal Die
Castings, finish golden brown
crackle enamel, fittings polished,
presser pad finished blue-black.

Overall Size. 14½ x 9 x 7
inches.

Weight. 14½ lbs.

Picture Size. At a distance of
12 feet the picture given is 2' 3"
wide.

Projection Lens. Wollensak
2" Sunray of large aperture.

Focussing. A helical groove
on the lens barrel engages with a
spring loaded pip in the lens
mount on the projector body,
and causes the lens to move for-
ward or backward when the barrel
is rotated.

Illumination. 115 volts, 750
watts Mazda lamp, situated in
lamphouse to left of the machine.

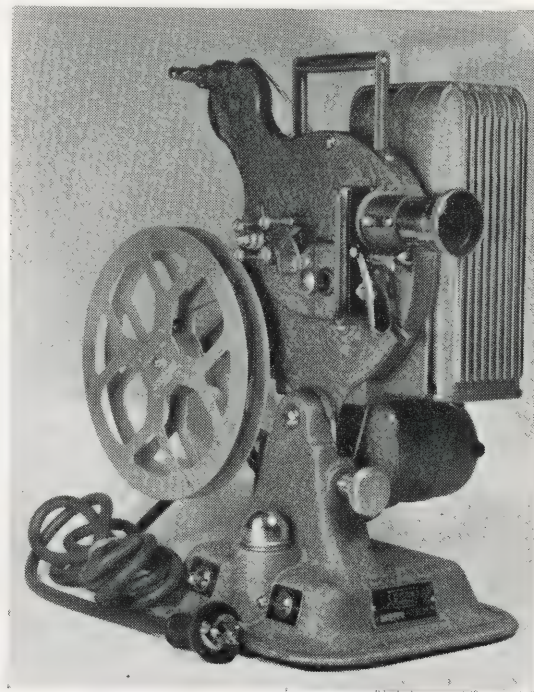
The light is passed to the gate via
a prism. The illumination effi-
ciency is very high. The lamp
house is fitted vertically, and the
whole mechanism is cooled by an
efficient rotary blower in the base.

This is fairly quiet in operation.
The lamp itself is well shrouded and there
is comparatively little light leakage as a
consequence.

Drive. An electric motor is situated at
the base of the lamp house, and on its spindle
carries the blower and the pulley which, by
means of a spring belt, conveys power to the

rest of the apparatus. The forward and
reverse control switch is carried on the motor
housing, and the motor speed control rheostat
is situated at the rear of the base of the lamp
house. All these are readily accessible.

Voltage Range. The machine is designed
for 110 to 120 volts only, but can of course
be used on circuits of higher voltage by the
use of either a transformer in the case of
A.C. supplies only, or a resistance for either
A.C. or D.C. supplies. A resistance is



The Keystone 16mm. projector, reviewed on this page.

supplied with the instrument which takes the
range up to 250 volts.

Film Transit Mechanism. The feed
and take-up arms are belt driven, and the
eight-frame feed and take-up sprocket is
gear driven. The idlers are of the fixed type

(Continued on next page)

PRECISION	16	MM.	EQUIPMENT

Among the numerous reasons why you should make the NM 16mm. sound
equipment your first choice are the following:—

- ABSOLUTELY FLICKERLESS PICTURE, SOUND OR SILENT
- WIDE RANGE REPRODUCTION. ● COMPLETE PORTABILITY
- SIMPLICITY OF OPERATION. ● 1,600 ft. SPOOL-ARMS

.....and the price.....£125

- WATCH FOR SUPER EQUIPMENT — RELEASED SEPTEMBER

N. MARSHALL

MOORGATE STREET,
'Phone: 7077

NOTTINGHAM

PRINSEN

ELECTRIC EXPOSURE METER

The 'Prinsen' is the simplest exposure meter controlled by a photo - electric cell. Only one simple adjustment according to the speed of the film to be used, and will then indicate the correct lens aperture to use with any cine camera.

PRICE ONLY

£3 3 0

Ever-ready case, 5/- Case with sling, 7/6.



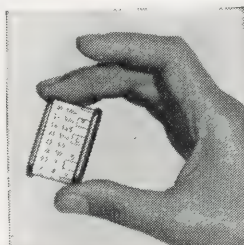
THE CINE "LEUDI"

Exposure Meter

A simple pocket meter for use with any make of cine camera. Shows at a glance the lens aperture to use with any make of film.

PRICE ONLY

6/-



Purse case, 1/- extra

SANDS HUNTER & CO. LTD.
37, BEDFORD STREET, STRAND, W.C.2

"COMET" PROCESSING

Direct Reversal : 9.5 and 16-mm.

Developing Negative : 9.5, 16 and 35-mm.

Ortho and Panchromatic.

Printing Contact : 9.5, 16 and 35-mm.

Reduction from negative or positive: 35 to 9.5—35 to 16—16 to 9.5-mm.

QUICK SERVICE

Captions and Titles—Editing and Cutting.

Try "Cinecomet" 9.5-mm. reversal films.

Write for price list and liberal trade discounts.

P.F.M., Ltd.
Rickmansworth
HERTS, ENGLAND

Tel. Address : COMET Rickmansworth.
Telephone : Rickmansworth 920.

which do not clamp the film down on to the sprocket, but allow it to be slipped between, thus speeding up threading. A shield prevents incorrect threading here. There is a double-claw movement operating on the left edge only of the film. The back of the gate is fixed, the front portion being movable and forming a presser plate. It is carried on a pivoted spring-loaded arm, and permits of rapid threading. The film transit mechanism works either forwards or backwards with equal facility.

Shutter. A three bladed shutter works at right angles to the film gate, in a large circular housing between the lamp house and the film transit mechanism.

Framing. The framing lever which is below and in front of the gate, moves the gate chutes up and down.

Tilt. The whole upper part of the instrument is tilted backwards and forwards by means of a quick thread screw in the sturdy base.

Pilot Light. A pilot light in the base lights the side of the projector. It acts as a tell-tale as it glows as soon as the main current is switched on, but a cover can be used to dim it out.

Controls. The remaining controls are two switches on the right of the base of the instrument working the light and the main current supply respectively. There is also a knob to position the film during threading. The controls are rather spread around the machine, and one would need to become familiar with their various positions.

The "still" picture control and device which was incorporated in earlier models, appears to be omitted from this machine, but this hardly matters if the instrument is to be used as a cine projector and not as a "still" lantern.

Price. The complete outfit, which consists of the projector, a resistance, a splicer and a carrying case, with spare 400 ft. spool, is £36 10s. od.

General Remarks. As a medium-priced machine this represents good value. It possesses no outstanding features, but gives the impression that good service could be expected from the instrument under all normal conditions. The parts that matter are substantial and rugged.

A NEW METER

We have received for test a new low-priced photo-electric exposure meter. The "Picoskop," as it is called, is very easy to handle, but its greatest attraction is its price—£2 19 6. It is compactly fitted in a small leather case and is guaranteed. All things considered the meter compares favourably with others which are listed at much higher prices.

A full review will be published next month when fuller tests have been made.

Owing to extreme pressure on space we have been forced to hold over the popular "Readers' Prize-winning Hints" feature. It will, however, appear next month as usual.

299

THE MOVIE MAKERS MECCA

We believe one of the reasons why so many of our satisfied customers go out of their way to visit us, is that we hold one of the largest stocks of both new and re-conditioned Cine equipment in the Country, always open for inspection without obligation, and Projectors can be compared in comfort in our Demonstration Theatre.

Free Service and sound technical unbiased advice is an added inducement, backed up by fair and square part exchange allowances, and attractively priced used apparatus.

Our processing service ensures the best possible results from your films, and our 9.5mm. and 16mm. Film Libraries offer low priced Home entertainment.

TYPICAL BARGAINS

Full Lists post free on request.

Approval in your own home.

Easy payments 5% extra.

9.5mm.

Argus F1.9 Turret-head, with case, cost 32 guineas	£25 0 0
Ditmar, F2.9, Dem. soiled	£9 17 6
Cine Nizo, F1.5 Meyer Plasmal Model F.	£15 10 0
Pathoscope Lux, F3.5 Moto-camera	£4 7 6
Pathoscope Model B., F2.8 Meyer, as new	£5 15 0
Alef F2.8 Meyer, seven speeds, as new	£6 12 6
Dekko F1.9, cost £10 18 6, as new	£7 17 6
Coronet F3.9, motor driven, with case	£2 2 0

16mm.

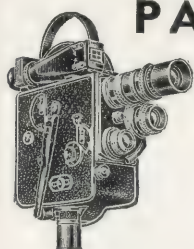
Cine Kodak Special, 1" F1.9, 3" Telephoto, F2.7 wide angle, Kodak Tripod, masks, filters, and cases, cost nearly £200	£110 0 0
Cine Kodak K., F1.9, F2.7 wide angle, de luxe case, new condition	£35 0 0
Paillard H.16, F2.9, new condition	£39 10 0
Siemens B., F1.5 Meyer, interchangeable, cost £55, new condition	£35 0 0
Bell-Howell 70D., 1" F3.5 Cooke, 2" F4.5 Meyer, Mayfair case	£44 0 0
Cine-Kodak B., F3.5, 50ft. and 100ft., case	£7 10 0
Kodascope 300 watt. C/D Projector, complete	£17 10 0
Siemens Dual 9/16mm. Projector, as new	£47 0 0

POSTAL SERVICE A SPECIALITY

AMATEUR CINE SERVICE LTD.

52, WIDMORE ROAD
BROMLEY, KENT

Ravensbourne 1926



PAILLARD

**PRISMATIC
FOCUSSING
F1.5
£55**

**THE CAMERA
DE LUXE**

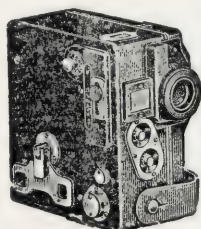
ARGUS

9

AND

16

AND ONLY 32 GNS., F1.9



**DETACHABLE
GATE**

Power Reverse.
Turret Head.
Automatic Stop.
2 View Finders.
100 ft. Capacity.

**ROSS or
DALLMEYER
1 in. F/1.9 Lens.**

DITMAR

THE CAMERA
WITH
EXCLUSIVE
FEATURES

Write for Brochure

Complete Stocks of Best Makes

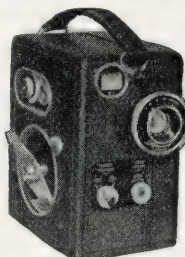
CINE SNIPS

Pathe Lux, Meyer Plasmal, as new, F1.5 ..	£16 16 0
Extinction Meters from	7 6
Model B Pathes from	£3 10 0
Pathe "Imps" complete, motor, super att. and resist.	£5 5 0
Pathe Ace Projectors	£1 5 0
Two 200B's as new	£13 17 6
Model C Kodascope, resist. and 2 extra lamps ..	£9 9 0
Home Movie Projectors, complete ..	£7 7 0
Real Leather Cases for Miller, Dekko and Ditmar, black or tan ..	£1 1 0
2 speed, 50ft. loading, 16mm. f 3.5 camera	£3 10 0
Kodak Model B, f/6.5	£3 10 0
Miller, as new, f/1.9. List £9 19 6	£7 17 6

MILLER

THE QUALITY
CAMERA AT A
POPULAR PRICE

**We Stock
DALLMEYER
LENS**



Top Price Part Exchange Allowances

HEATHCOTE

MIDLANDS MOST COMPLETE CINE DEPOT
302, RADFORD ROAD 'Phone 75851

NOTTINGHAM

What the are Doing

Reports for the Oct. issue of "Amateur Cine World" should reach us not later than August 27th.

Balham A.C.S.

Hon. Sec.: A. F. Durell, 52, Melrose Avenue, Mitcham, Surrey. As announced last month, a competition was held to find a design for a "motif" or badge that can be used as the society's "trade-mark." The judges chose the entry of Mr. Durrant Luckes, and it is hoped within a little while to incorporate the winning design in the leaders and trailers of the society's two productions, and also on letter headings, programmes, etc.

Filming of the society's two stories—*The Strange Case of Doctor Rintelin* and *The Males' Revolt*—has been rather held up lately, owing to summer holidays, but the opportunity is being taken of pushing on with the building of a really imposing 'cellar' set in the studio for the former production.

There are still several vacancies for new members, especially on the technical side.

B.A.R.S. A.C.S.

Hon. Sec.: F. Wyatt, 78, Booth St., Bloxwich, Walsall. This is a new society. "Bars" stands for "Bear and Ragged Staff." *Amateur Cine* is intrigued to know what "Bear and Ragged Staff" stands for. Bars are entering a film, *Code*, for the *Amateur Cine Ten Best Competition*.

Beckenham C.S.

Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent. Four films are in the making. From the rushes it now seems that Production No. 15 promises to be one of the club's most amusing efforts.

Although in the past it has been the society's practice to give one series of shows a year, a second series is to be given in early October this year for the benefit of members and friends. The complete programme as

SOCIETIES

screened in April will be repeated, by request, for two evenings, and at subsequent performances a selection of the best of the club's past films will be shown, supported by members' private films that have not previously had a showing outside the family circle.

To encourage the editing of private "cine-snapshots" into finished and interesting films, a competition is to be run, and a prize awarded for the best member's picture.

Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. During the last few months members have been very busy shooting *Fair Play*, the Circle's first comedy; results so far have been satisfactory. It is hoped that the film will be available after the public show next January. The president, Mr. Tempest, has presented a silver cup for annual competition among members for the best film made during the year. The Editor of *Amateur Cine* will act as judge. An enjoyable day was spent at Ingleton on June 7th and some good shots of the Falls, etc., were obtained.

Charlton A.C.S.

Hon. Sec.: B. J. Freeman, 6, Canberra Road, Charlton, S.E.7. The club, which started some months ago, is now settling down in its new studio at 48, Prospect Place, S.E.18, plenty of work having been provided for members in fitting the necessary equipment. It is hoped to finish the exterior scenes of the current production during the summer, leaving the interior scenes for the winter months.

Charlton thanks the Eltham C.S. for an interesting evening, when some of the latter's productions were shown.

Eltham C.S.

Hon. Sec.: F. Rainbow, 7, Spearman Street, Woolwich, S.E.18. The laboratory set for *Microcosmos* has now been demolished and in its place has been built a reproduction of a prison cell. The chief materials used for this set were plywood and metal conduit.

(Continued on next page)

Newest

Simplest

**Most Accurate and
Cheapest**

Electric Exposure Meter

"PICOSKOP"

for photography and cinematography

Complete in leather case

£2 19 6 guaranteed

Obtainable from dealers or direct from:

E. J. FORBAT,

**28/29, SOUTHAMPTON STREET,
LONDON, W.C.2**

Phone: - - - Temple Bar 8608/4985



KEYSTONE

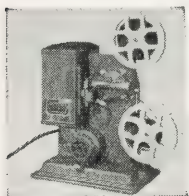
THERE IS NO COMPARISON!



DOUBLE-RUN 8 mm. CINE CAMERA

Interchangeable: F/3.5 or 1.9 or tele. 3 speeds, geared audible footage indicator, two viewfinders, exposure chart, &c., &c.

£10 10 0



8 mm. PROJECTOR

200 Watt direct Brilliancy. Stills with continued fan Cooling. Manual Framing. Capacity 200 ft.

£13 13 0



NEW 16 mm.

750 Watt. Including case, resistance and splicing outfit, £36 10 0

Sole Trade Distributor:

R. E. SCHNEIDER,
46, FARRINGDON ST.,
E.C.4

Tel. - - - Holborn 1167.

YOUR ENTRY

may win a prize in the new "Motherhood" photographic competition arranged by "Parents."

£150 in Prizes!

See the SEPTEMBER issue of

parents

THE MAGAZINE FOR ALL
WHO LOVE YOUNG PEOPLE

PARENTS is the magazine for all interested in children. It deals with all phases of childhood—from the pre-natal stage to the days when "choosing a job" is the important problem. And experts advise you on such subjects as handicrafts, beauty, health and household hints. Order your copy now.

"Parents" can be obtained everywhere, price 6d., or from A. C. Burt, Link House, 4-8, Greville Street, E.C.1., price 7½d. post free.

A spotlight placed behind the barred window produced a fine pattern of prison bars on the wall and looked most effective. Some of the exterior scenes were shot at nine o'clock in the evening recently, lights being run from the studio to the exterior of the house required for the scene. This is the first time the society have used lights out-of-doors. The results are quite satisfactory.

Public Health Service was given its first showing on July 24th. The large audience at the studio included a number of doctors and officials of the Woolwich Borough Council. The film was fitted with appropriate music and a running commentary through the microphone and, it is stated, stood up quite well to a sound film shown in the same programme. The show included a revival of *Cameramag* No. 1, which has been awarded an *Amateur Cine Leader*, a *G. B. Magazine*, the rushes of *Microcosmos* cell scenes (the best acting in the film so far) and some members' personal films. Films from Bognor Regis F.S. were shown on August 7th.

Film Unit

Hon. Sec.: P. J. White, 39, Regent Square, London, W.C.1. Film Unit is an association of independent amateur producers. There is no subscription. Membership is attained by submitting a film, scenario, or original paper on some aspect of film making, and subsequent election by ballot of members.

Meetings—open to non-members—are held from September to April for the purpose of viewing and discussing films, lectures and general film discussion. The film, *Bloomsbury*, is progressing favourably and it is hoped that it will be completed by October.

Harrow & Pinner C.S.

Hon. Sec.: J. Stone, 97, Headstone Lane, Harrow. Although regular meetings have been discontinued for the summer months, contact has been maintained with members. Two outings have been held during June and July, the first to Whipsnade and the second to Marlow and the Thames Valley. Some hundreds of feet of film were exposed (including Kodachrome and Dufaycolor) the results being of good standard.

Mr. P. W. Harris gave a talk on home processing on June 28th. The meeting was held in the theatre of the Rayners Lane Camera Club, some members of which were also present. Winter activities commence on September 24th with a projector evening (open to non-members) at the Conservative Hall, Lowland Road, Harrow, when prospective new members will be welcomed.

Heston C.C.

Hon. Sec.: H. Edwards, 84, Greencroft Road, Heston, Middlesex. It has been decided by the committee that the Hodges Cup is to be presented for the best film made during the winter months, the conditions being that the theme must be of a "wintry" nature (e.g., snow pictures, etc.), and, of course, the competitor's own effort.

Plans are being made for the reorganisation of the projection theatre, where it is contemplated holding several projection evenings during October on behalf of the local hospital. Members have been asked to use their inventive faculties in designing for cheap construction chairs which can be folded up when not in use and which are of a graduated height.

(Continued on next page)

MR. MOTTERSHAW, OF THE
SHEFFIELD PHOTO CO., says:

"... get an
8mm. Outfit"

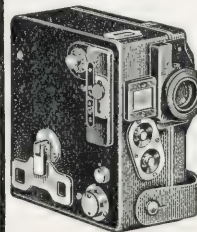
● LOWEST FILM COSTS

● FINEST RESULTS

The 8mm. film is even finer grain than the 16mm., and the same quality and reliable processing.

8mm. DITMAR

The latest model for 25 ft. double-run film. Footage indicator and lens aperture visible in the viewfinder. Two speeds. Slide Button controls diaphragm opening. With Steinheil Cassar f/2.5
£14 14 0
9 payments of 34/4 or 12 of 25/9.
Berthiot f/1.8 lens
£16 16 0
9 payments of 39/3 or 12 of 29/5.



FILMO DOUBLE EIGHT

Takes the Standard Cine Kodak '8' double run film. Similar in appearance to the "Straight 8," but is slightly thicker. Four speeds including slow motion. Has 12½mm. Cooke f/2.5 lens. Complete with case
£22 10 0
9 payments of 52/6 or 12 of 39/5.



CINE-KODAK "8"

With fixed focus f/3.5 lens, exposure guide, footage indicator and eye-level finders incorporated in the handle of the camera. Holds 25 ft. of Standard Cine "8" film.
£9 17 6
9 monthly payments of 23/1 or 12 of 17/4. or with f/1.9 lens £15



KEYSTONE "8" PROJECTOR

200 watt lamp, achromatic projection lens, adjustable tilt; motor rewind; fan cooled; manual framer; sturdily built; easy threading
£13 13 0
9 payments of 31/11 or 12 of 23/11.

TAKE "KODACHROME" NATURAL COLOUR FILMS

with 8mm. Cameras

SEND FOR PARTICULARS

Send now for full details and get the camera you want NOW on our Confidential Hire Purchase Scheme.

SHEFFIELD SHEFFIELD
NORFOLK ROW (FARGATE) PHOTO CO. LTD
Grams: Photo, Sheffield. Phone: 22079 (2 lines)

SOUTHERN ORTHOPAN

THE NEW 9.5mm. Ortho Film with the PAN speed. 1000 h. & d.

Exceptionally fine grain with amazing latitude giving clear sparkling results under all conditions. Try a reel and see the difference.

Per 30ft. 2/6 loaded into your own charger or 4/6 including processing and free loan of charger.

S.O.

the new Wonder Film

Processing by our popular 8-Hour Service
Send your films to us for developing. All Pathe & Gevaert films processed by expert and individual method. 2/- per 30ft. Post free. Reloads as required at standard charges.

We stock and supply all 9.5mm. Cine apparatus films and accessories and operate many attractive services including an extensive Film Library, a Cine Camera hire service, etc., etc.

For all your 9.5mm. requirements, however large, small or unusual, write to the 9.5mm. specialists. Special Postal service Dept. for Country Customers.

The Southern Cine Exchange

52, BOUNDARIES ROAD, BALHAM,
LONDON :: :: S.W.12.

Telephone :
Battersea 1145.

Service hours :
9 till 9.

9.5mm. USERS

**200B CONVERTED FOR USING
9.5 AND 16MM. FILMS**

9.5 and 16mm. films including colour films are shown to perfection with the brilliant direct lighting of the 200B, and the new 1936 Cinesmith 16mm. Conversion. Improved masking, and film rollers fitted to feed and take up sprockets prevent films scratching and ensures perfect projection always.

GUARANTEED FIVE YEARS
Let us quote you for your new Projector

CINESMITH

27, May Terrace, Barnsley
DESCRIPTIVE FILM AVAILABLE IN
ORDER OF APPLICATION

J. R. NORRIS LTD. THE CINE SPECIALISTS

Dekko, Pathe, Kodak Agents
Film Library

5, FRIAR LANE, NOTTINGHAM

CLUB NEWS

(Continued from page 301)

New heating and ventilating systems are to be installed and the lighting and sound overhauled. The Heston and Isleworth film is being made on 16 mm. stock and will be of a comprehensive nature, contrasting the ancient with the modern.

Kenton Amateur Cine Society

Hon. Sec.: Norman Dyer, 263, Kenton Road, Kenton, Middx. The last meeting of the season was held on July 22nd, when a programme of 9.5 mm. films was shown. Members' films comprised *Potpourri* 1935, by N. Dyer, and *Golden Hours*, (1934 Pathe-scope contest prizewinner) by E. R. Corke, who also lent a copy of *The Song of the Nightingale*, a film made largely with models. *Q Ships*, the naval war drama, completed an interesting programme.

Earlier in the month, a technical evening, consisting of a comparison of members' cameras, was held. This opportunity of comparing the various points of different models proved very useful. Messrs Dollond & Aitchison, North Harrow, kindly lent two cameras, a Miller and a Keystone 8 mm.

As usual, there will be no meetings during August or September, owing to the holidays. An attractive programme is being prepared for the winter session, commencing early in October.

Kingston C.C.

Hon. Sec.: Capt. S. V. Davidson, 8, Claremont Gardens, Surbiton. Members' films were shown in the New Oak Cafe on June 24th to a large audience. The club is now at work on its first production, *The Vagrant*, most of which is being taken at Wisley. It is being shot on 9.5 mm., but Mr. Harrington-Moore is also taking it on 16 mm.

The club meets in Kingston Market Place at 11 o'clock each Sunday morning and proceeds out to location. There is an urgent need for actresses. Users of 8 mm., 9.5 mm. and 16 mm. are catered for. A search is being made for club premises.

Knight F.C. & R.A.F. Halton Camp

Hon. Sec.: Rev. B. Hession, Chandos Cottage, Weston Turville, Bucks. A series of film evenings (silent and talkie) have been given in village halls and in the camp. *Our Dogs and the Countryside* and *Kimble Point-to-Points*, both partly in colour, have been made and a hunting film will be made during the coming winter.

The latest film, just finished, *A Life for Men*, has been produced to appeal to the general public and takes the form of an advertisement of R.A.F. Expansion, dealing with the life of an aircraft apprentice who trains at Halton. It will run to some 600-800 ft. (some in colour), and includes many interesting shots of aircraft, workshops, engines, and aerial views. This film is very suitable for loan to schools and halls and it is hoped that applications will be received. A show of films (16 mm. silent and talkie) was given on July 4th, Parents Day in camp, to 600 people in the cinema.

(Continued on next page)

TO NORTH LONDON "AMATEUR CINE WORLD" READERS your best HOUSE for all Supplies

is **Camera Craft** no branches

CAMERA CORNER, 446, GREEN LANES, PALMERS GREEN

DEMONSTRATION THEATRE FOR COLOUR, SIGHT AND SOUND

A few bargains from the re-conditioned and shop-soiled stock

Model B. Motocamera, perfect order...	£3 7 6
"Lux" Motocamera, new condition	£4 0 0
Coronet 9.5 and case, f/3.5 lens	£4 17 6
16mm. BB Cine Kodak f/1.9 and case,	£1 15 6
cost new £20	
16mm. super autokinecam cost £45	£14 0 0
splendid order	
16mm. Siemens Halske model A, shop	£23 0 0
soiled only	
Paillard 16mm. model H, new condition	£16 10 0
used only four times	£37 10 0
9.5 Dekko f/1.9 latest model, cost £10 18 6	£8 10 0

PROJECTORS

9.5 Kid and super reel attachment	£2 0 0
9.5 Home Movie, double claw	£3 7 6
9.5 Home Movie complete with motor	
and super reel attachment, new order	£7 0 0
9.5 Eumig shop soiled only	£24 0 0
'16' Bolex D.A. hardly used, cost £39 7 6	£29 10 0
16 Ensign Alpha	£5 0 0
16 Ensign silent 16. Cost £18 0 0,	
shop soiled only	£14 0 0
9.5 200B with resist. Cost £16 15 0,	
new condition	£12 10 0

Send P.C. for library terms and
sundry apparatus list

200 Super Reels for sale from 7/6 each

Camera Craft of Palmers Green

(no other branches)

Telephone Palmers Green 1277

MURDER SEEN IN THE CRYSTAL!

Read how a famous clairvoyant solved a crime—a thrilling article in the September issue of "Prediction." This is only one of the many interesting features of this unique journal which deals with all the occult sciences. Other articles this month include, "Do you Believe in Fairies?" by Frank Lind, "Should the Church preach Spiritualism?" By Rev. Maurice Elliott, "Telepathy" by Mrs. Upton Sinclair, and

R. H. NAYLOR'S

8 page Astrology section

PREDICTION

On sale at all newsagents and bookstalls, or by post 7½d. from **6D.** the publisher, A. C. Burt, Link House, 4-8 Greenville Street, E.C.1

HAS FOR DISPOSAL THIS MONTH

Dekko f/3.5 perfect	£3 12 6
Dekko f/1.9 as new, List £10 8 6 ..	£7 12 6
Pathe 'B' f/3.5 perfect	£3 0 0
Pathe 'B' f/3.5, as new	£4 10 0
Pathe-de-Lux, f/3.5, Special Krauss	£4 19 6
Pathe-de-Lux Meyer f/2.8 New, List £14 10 0	£8 10 0
Cine-Nizo f/2.8, perfect. List £12 12 0	£5 18 0
Coronet, new	£2 15 0
Ensign Kinecam, special f/2.9 ..	£11 15 0
Kodak f/6.3, 16mm.	£2 15 0
Kodak B, 2 speeds, f/3.5, with case, as new	£12 10 0

PROJECTORS

Paillard G 916, perfect, 500 watt, Resistance	£39 10 0
Pathe Home Movies, D.C. from ..	£2 10 0
Gebescope, 2 speed Talkie, as new ..	£75 0 0

Come and See "The New"

**PAILLARD CAMERA
DITMAR CAMERA
KEYSTONE PROJECTOR**
"They're Good"

**THE CAUSEWAY, TEDDINGTON
MIDDLESEX**

Part Exchanges

Easiest of Terms

CORRECT CONTINUITY

means so much yet to learn costs so little. Here is a new career for the modern woman. Prospectus from the "New Times" Secretarial College, Ltd., 30, Baker St., W.1.

"My Lux Projector was sold by ten o'clock on the first day it appeared. I think this is a wonderful tribute to your paper and its circulation." — H. F. C. Shipley.

Cinematographers who are on the lookout for bargains, cannot afford to miss the classified columns of the "Exchange & Mart." Or if, on the other hand, they wish to sell or exchange apparatus of their own, the "Exchange & Mart" is still the best medium for obtaining quick results.

The

EXCHANGE & MART

—the National Weekly for Bargains—

On sale everywhere, or by post 3d., from A. C. BURT, 4-8, Greville Street, E.C.1.

Send postcard for free specimen copy

Leicester Amateur Movie Club

Hon. Sec.: Earle Jobling. New club room at 16, Parry Street is being renovated under the supervision of Mr. C. A. Moore. At first general meeting after the holidays the ensuing year's programme will be discussed. Subs.: 10/6 p.a. More actors and technicians are wanted.

Merseyside Film Institute Society

Hon. Sec. of Amateur Film Unit: Miss M. A. Bird, 5 and 6, Bluecoat Chambers, School Lane, Liverpool, 1. This society has just formed an Amateur Film Unit for the study, encouragement and production of amateur films. A programme of lectures, demonstrations, film shows and general discussions is being arranged for the autumn and winter months. In the meantime, two short documentary films are in production, one on 9.5 mm. and one on 16 mm. stock, each dealing with aspects of the River Mersey.

Membership of the Amateur Film Unit is open to all members of the parent society at an annual subscription of 5/- (the subscription to the M.F.I.S. is 2/6 per annum). Further particulars may be obtained from Miss M. A. Bird at the society's headquarters (address above).

Portsmouth C.C.

Hon. Sec.: A. S. Clover, 95, Elm Grove, Southsea. The club's first film, *She Who Laughs Last*, is in the last stages of production. With the co-operation of the Portsmouth District Youths Hostels Association, it is hoped to produce a film illustrating the facilities offered by the Youths Hostels for the enjoyment of the natural beauty of the English countryside. If this is done, it should provide the club with much interesting material, besides benefitting the Youths Hostels Association.

One of the members, Mr. N. P. Fletcher, has recently completed his own conversion of a Pathescope 200 B projector into a 16 mm. sound-on-film machine. Recently, a number of important local weddings have been attended by members with their cameras, and interesting records of the ceremonies obtained.

Proscenium A.C.S.

Hon. Sec.: D. Brown, 328, Fulham Palace Road, S.W.6. At the time of writing the club's activities are more or less temporarily suspended, owing to members being away on holiday. Those members still at home have taken the opportunity provided by this temporary cessation of shooting to re-decorate the new studio into which the society was forced to move last month owing to increased membership. Filming will be resumed in the middle of September. There are still a few vacancies for new members.

Wallasey A.C.C.

Hon. Sec.: H. C. Tristram, 2, Dinmore Road, Wallasey. Final shots are now being taken for *Gloria's Fete*, on which very good progress has been made. Sets are now complete for *To-night at 8* which is being made principally in the studio.

Work is rapidly proceeding on improvements and alterations to the studio, projection room, workshops and sound department, and when projection nights commence again in September members will see a great change in the club premises. Membership is increasing and the financial position is good.

**BIGGEST BARGAINS
YET OFFERED**

Pathescope 9.5 mm. Motocamera "B."	Cost £6-6-0.	For £3-12-6
Kodascope 16 mm. Projector, Model "A."	Cost about £80.	For £24-10-0
Pathescope 9.5 mm. "Imp" Projector, Motor and Super Attachment.	Cost £7.	For £4-15-0
Dekko New Model 9.5 mm. Camera.	Dallmeyer f/1.9 lens.	Cost £10-18-6
		For £7-12-6
Siemens 16 mm. Model "C" Camera.	Meyer Plasmal f/1.5 lens.	Cost £60.
		For £39-10-0
Kodascope Eight-60, 8 mm. Projector.	Cost £25.	For £15-10-0
Pathescope "Kid" Projector with Super Attachment.	Cost 55/-.	For 39/6
Pathescope Motocamera De-Luxe.	Cost £10-10-0	For £5-5-0
Drem Exposure Meter and Leather Case.	Cost 33/6.	For 14/6
Self-Recta Screen size 52" x 40".	Cost £4.	For £2-10-0

All the above apparatus without exception is in first class condition and will provide results equal to that obtained with new equipment. Everything is sent on 5 days' approval, carriage paid under our definite guarantee to return cash in full if you are not absolutely satisfied with your purchase after examination and test.

ROBINSONS CINE SERVICE
Manchester House, Lowestoft South

LOWESTOFT

Telegrams **500** Telephone

"ILLUSTRA"

Bargains for Callers or Customers who act promptly to avoid disappointment. All in order and as described.

- 14/- Mickey's Nightmare 16 mm. film, 100 ft., as new. Big list enclosed.
- 20/- Two-Part 9 mm. Films in perfect condition, also big selection of 35 mm. Pathe Ace 9 mm. Projector. All-mains Double Claw, as new.
- 24/- Motors for A.C. or D.C. Mains, to drive any projector.
- 25/- Super Silver Screen, 60 x 48, with stretchers, as new.
- 28/- Powers Professional 35 mm. Mechanism, suit talkies. Kales 60/-.
- 30/- Beaded Screen for Super Projection, Perfect 40" x 30", worth double.
- 34/- One only, New Motor Drive, 9 mm. camera, fitted f/3.9 anas.
- 44/- New 9 mm. Double Claw Projector, suitable for all mains, A.C. or D.C.
- 50/- Coronet Camera Model "B" with Taylor Hobson lens f/3.9. Perfect. List 75/-.
- 65/- 9 mm. Projector, with Maltese Cross movement, novel design.
- 75/- Pathe Double-Claw Projector with auxiliary resistance, as new.
- 89/- Pathe Motor Camera "B" with corrected Anastigmat Lens f/3.5.
- 105/- 35mm. Cine Camera, Daylight Loading with f/3.5 Lens, Covered Leatherette.
- 115/- Dekko f/2.5 Variable Speed 9mm. Camera in beautiful condition, 156/- list.
- 156/- Dekko Camera with Dallmeyer f/1.9 in Case. List £10 17 6.
- 199/- Lux Projector. Super Illumination. In perfect order. In Case.

This list is merely representative, many other bargains are available: Projectors and Cameras from 21/- to £99. No catalogue is available of bargains far too numerous to list. Therefore

YOUR INSPECTION INVITED

Illustra Enterprises
159, WARDOUR ST., LONDON, W.1.
Oxford Street End. Gerrard 6889

"HOLIDAYS-1936"

New Animated Main Title

8, 9.5 or 16 mm. — 2/6

—and scores of other designs at your command.

SEND ON ALL YOUR FILMS TO BE TITLED OR EDITED BY

FILM EDITORIAL SERVICE

Phone: GERRARD 3856
94, Wardour St., LONDON, W.1.

For DENSITY REDUCING, EXCHANGES and TITLES

— WRITE —

W. S. JACKSON

CINE SERVICE

8, Walton Rd., STOCKTON HEATH,
(Phone: 40.) WARRINGTON.

CLASSIFIED ADVERTISEMENTS

Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For private advts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). All Advertisements must be prepaid.

9.5 mm. TITLES 3d. List. "Effects." Discount. Evans' Great Title Services, Dereham, Norfolk.

AGFA MOVEX f/1.5 16 mm. Camera. Perfect £12. 61, Woodland Way, Morden, Surrey.

FILMO Double Eight, used twice, £18 or offer, or exchange 16 mm. apparatus. Schofield, 8, Seymour Road, Hampton Hill, Middlesex.

BOLEX 16 mm. Movie Camera, absolutely as new, f/2.8 lens, case, £37. H. C., Plant House, Holcombe, Bury.

CINE KODAK "K," f/1.9 lens, £28 10s. New camera, only used once, cost £35. K. Allen, 244, Broadway, Birmingham 20.

PATHESCOPE, 200B, new, latest, resistance, £12: great bargain. "Davaar," Romney Avenue, Kendal.

VITESSE 16 mm. Cine Camera, f/3.5 Dallmeyer Lens, 100 ft. capacity, motor drive, perfect, £5 10s. 21a, Elm Road, Sheen, S.W.14.

PATHE-DE-LUXE, f/1.5 Meyer Plasmal Focussing Mount, 9.5 mm. Cine Camera, £10 or near offer. Box number 121 c/o Amateur Cine World.

16 mm. KODAK "B." 25 mm. f/1.9 anastigmat lens. New condition, complete with case. Accept £17 or nearest. D. A. Pullen, 75, White Hart Lane, Barnes, S.W.13.

BOLEX PROJECTOR 400 watt, 9.5, with resistance all voltages. Dekko Camera 9.5, Ross f/1.9. Cost £38, hardly used, £28 all. Margerrison, 53, Vine Street, Coventry.

PATHESCOPE DE LUXE Camera, f/2.5 focussing, Hermagis Telephoto attachment, two filters, leather case, £9 10s. complete. R. White, 172, Dukes Avenue, Muswell Hill, N.10. Tudor 4474.

70a FILMO, Cooke focussing, f/3.5, sound condition, £10. Dekko, latest model, f/1.9, Dallmeyer, £8 10s. Cyril Howe, Bath.

HOME MOVIE Projector, super attachment, £3 Wain, 91, Lodge Lane, Hyde, Cheshire.

9.5 CORONET Cine, 5 chargers and Dekko Projector, 30/- each, 10, Hillersdon House, Ebury Bridge, S.W.1.

High-Light Exposure

(Continued from page 294)

as grey and near-black respectively. It is thus the ordinary meter which gives an unpleasantly light grey and unnatural image in this case. For a further reference to this point, will Mr. Sewell consult the Watkins Manual, where a similar experiment is described?

Mr. Sewell's remarks about actinic and non-actinic colours do not flatter the panchromatic films on the market, while my own experience is that the aperture indicated by an ordinary photo-cell meter in artificial light has to be considerably altered if the same degree of exposure is to be given as that indicated by the meter reading in daylight. The meter sensitivity is thus not quite so identical with that of the film as Mr. Sewell supposes, and the net result is that any residual error between the two is much the same whatever method of exposure is used.

I may say further that my own idea of good consistent exposure is a series of shots of rather better quality than those seen on the screens of super-cinemas, and it is my belief that the "high-light" exposure method can provide them.

And now, Mr. Editor, I have taken up rather more space in this reply than I suspect you have left space for, and will merely suggest in conclusion that Mr. Sewell makes a comprehensive trial of the "high-light" exposure method before he issues any challenges. I shall be glad to loan him the copy of our test film for his scrutiny, and to convert free of charge a meter for him under my own patents. If he feels after exposing five or six hundred feet of film that he is still unconvinced, I shall be delighted to take up his request for a comparative test.

Please accept my best thanks for your courtesy in allowing me this opportunity of reply, and believe me, Very sincerely yours,
P. C. SMETHURST.

Reduction in Film Charges

A substantial reduction in the hire charges for home talkie films has been made by Gaumont-British Equipments Ltd.

From now onwards a selected list of GeBescope Library features will be available for hire at the low rate of half-a-crown per reel. The selected films include such excellent attractions as "Our Fighting Navy," "The Constant Nymph," "Dance Hall Hostess," and "Justice Takes a Holiday." The normal rate of one shilling per day for every succeeding day will still be charged, and it should be stated that the reduced charge is only applicable to GeBescope users.

With reference to our review of the Campro Camera last month, we are asked to state that the instrument will take any make of film in any standard charger, and that Home Cine Cameras Limited manufacture a special charger, which is suitable not only for the "Campro" but for any other camera using standard 9.5 mm. film. This charger can be loaded with any of the standard makes of film of this size now being offered to the public. Where the charger is purchased loaded complete from the Campro people, "Cincomet" film, manufactured by P.F.M. Ltd., of Rickmansworth is generally used, or, if panchromatic film is specified with the charger, it is then loaded with Gevaert film.

304

YOU'VE HIT THE SPOT PENROSE'S!

A MECCA FOR BARGAINS

9.5 DEKKO f/3.5 Camera	-	-	85/-
9.5 DEKKO f/2.5 Camera	-	-	99/-
9.5 PATHE Moto Camera	-	-	84/-
9.5 PATHE DE LUXE Camera	-	-	99/-
9.5 MILLER, soiled	-	-	99/-
9.5 MIDAS Camera-Projector	-	-	39/-
9.5 CORONET Camera	-	-	50/-
16 ENSIGN KINECAM	-	-	84/-
9.5 PATHE 200-B	-	-	211/-
9.5 PATHE IMP	-	-	105/-
9.5 PATHE HOME MOVIE	-	-	63/-
9.5 ALEF Projector	-	-	55/-
16 ENSIGN 180 watt	-	-	250/-
16 ZEISS IKON Projector	-	-	300/-
2.9 DALLMEYER Focussing Lens	-	-	55/-
2.6 CINAR Focussing Lens	-	-	49/-
4.5 MEYER Tel. 2"	-	-	75/-
2" SUPERLITE Lens	-	-	60/-

Stacks of all kinds of
Cine Apparatus

PENROSE CINE LTD.,

69, Streatham Hill, London, S.W.2
Tulse Hill 6756. Open till 8 p.m. except Wed

WHEN IN Bournemouth

COME TO

OSBORNE SAUL Ltd.

117, OLD CHRISTCHURCH RD.

Real Specialists

Largest Stock in Town
and

A 24 HOURS'
PROCESSING SERVICE

9.5mm. LIBRARY

Full Pathescope Library for HIRE at 1/- per reel for ONE DAY'S HIRE, extra days at 3d. Current issue of the Gazette at 1/6d., extra days at 9d. The latest releases ALWAYS available. Subscription rates from 10/- 8 reels, 3 clear days. Reducing 16mm.—9.5mm. Enlarging 9.5mm.—16mm. Full particulars, terms, etc., free. Write

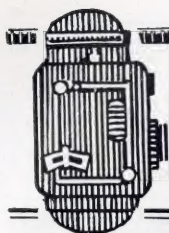
COSMO FILM SERVICE

3, Haigh Street, Brighouse, Yorks.

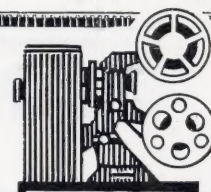
9.5 Film Hire & Exchange

Super Films exchanged 2/6 per reel. mm. Guaranteed Exchange from Pathescope Catalogue for 6/- per reel. Half list price allowed for your films in part exchange for new. GAZETTES: Last month's issue exchanged for current month's for 6/-. Back numbers exchanged for following issue for 2/6. Further particulars and Hire Rates, post free. J. G. KIRKHAM, Sub-Standard Film Service, WINWICK ROAD, WARRINGTON.

Published by Link House Publications, Ltd., 4-8, Greville Street, London, E.C.1. Telephone: Chancery 8601. Printed by Arthurs Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon and Gotch. Agents for South Africa: Central News Agency, Ltd. (London Agents: Gordon & Gotch, Ltd) Made in England.



DEALERS' REGISTER



GO TO

GALLOWAYS

for

Home Movie Apparatus

8mm. — 9.5mm. — 16mm. — 17.5mm.

Cameras, Projectors and Accessories
for the Amateur

BELL & HOWELL, BOLEX,
SIEMENS, ZEISS, KODAK,
ENSIGN VICTOR, PATHE,
DEKKO, &c.

EXCHANGES A SPECIALITY

We give as good a price as
any dealer in the country.

See our windows for bargains in used
apparatus at

VICTORIA SQUARE

Opposite G.P.O. Phone: MID. 5670

BIRMINGHAM

When replying to Advertisers, please
mention "Amateur Cine World."

H. H. SHARLAND

OBTAIN YOUR PROJECTOR NOW

We have the following
Second-Hand Bargains

Gebescope Model A. 2 speeds

£68 0 0

Bolex G 916. Really as new. £40 0 0

Pathe 200B. Perfect. £12 10 0

Dekko. Motor Driven. Super Att. £5 0 0

Pathe Imp. Complete, unmarked £5 5 0

All Projectors in stock, including Bolex,

Eumig, Pathe, Keystone, Zeiss and Siemens.

Call, write or phone

9-10, THAVIES INN, HOLBORN CIRCUS, E.C.1.

CENTRAL 6751/2

CINE-EQUIPMENTS LTD.

CINE-GRAPHY and APPARATUS SPECIALISTS

● Expert Advice and Service
for Amateurs.

● Full stocks of all leading
Equipment and Accessories.

● Specially Prompt Processing
Service for 9.5 films.

35, Colmore ROW, Birmingham 3

TELEPHONE: CENTRAL 3319

HOW YOUR LOCAL DEALER CAN HELP

On this page you will find the best place in your
locality for buying cine apparatus. Most dealers
stock all makes of cameras and projectors, and are
only too willing to give you demonstrations for
comparison purposes. What is more important,
your local dealer is always ready to answer any
future queries you may have about the use or
handling of the cine apparatus you have bought.

SECONDHAND BARGAINS All as new

"Money Refund Guarantee"

9.5 Pathe Model B, f/3.5 £3 5 0

9.5 Campro de Lux, f/2.5, combined camera and
projector, leather case transformer. Cost £7 5 0.

£4 17 6

9.5 Dekko, f/3.5 all speeds £4 19 6

9.5 Pathe Home Movie Projector, Super attach.,
resistance, motor. Cost £14

£7 10 0

16mm. Cine Kodak BB, f/1.9 anast. focussing

£14 10 0

16mm. Kodascope Model D, 300 watt, resistance.

List £25

£17 10 0

16mm. Siemens Home Projector, 200 watt,

resistance. List £35

£22 10 0

17.5mm. Pathe Home Talkie, complete outfit in

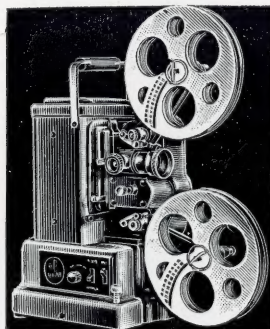
perfect condition. List £60

£34 10 0

CASH TERMS EXCHANGES

NOW AVAILABLE for immediate delivery

LATEST BOLEX 500 watt.



G916 for

9.5 & 16mm.

£47

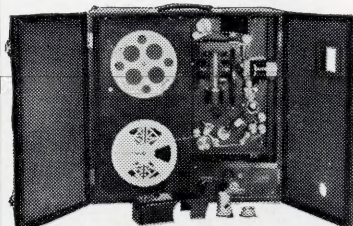
G3 for 8,

9.5 & 16mm.

£60

Write now for Bolex booklet

Also Now Ready 1936-7 GEBESCOPE
TALKIE



GEBESCOPE Model "A"

Generous Exchange Allowance

F. E. JONES, CINE
SPECIALIST

3 BREEZE HILL, LIVERPOOL, 9.

Tel.: Walton 1129

For
Sound
or
Silent
films
16 mm.
£90
Complete

Hire your Super Films from the Finest
and Cheapest 9.5 Library available.

HIRE RATES FOR 9.5 SUPER FILMS.

Cash with order. 1/- per reel for two nights'
hire, 4 reels 3/6, 5 reels 4/6, 6 reels 5/6.
Carriage paid one way on 4 or more reels.
Films posted from us on a FRIDAY and
received back first post TUESDAY morning
are charged for two nights' hire, i.e. 1/- one
reel and as above. All films purchased as released.
As this is a new library all films are in first
rate condition. Every film in Pathe's Catalogue
available. Write for order forms:

GORDON LOCK, Chemist, Chantry Lane,
Grimsby. The shop where you get the
Service.

Wembley Film Hire Service

48, CHALFONT AVENUE, WEMBLEY

PATHE 200B £15 Easy Terms. THE NEW
DEKKO Camera £6 18 6. All Pathe Spares,
Lamps, Films, etc., in Stock.

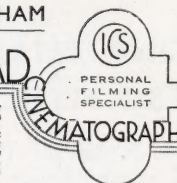
9.5mm. SPECIALISTS 9.5mm.

SUPER REEL LIBRARY 4th SEASON

BIRMINGHAM

ISTEAD

SPECIALIZING SOLELY
IN SUB-STANDARD FILM
AND EQUIPMENT —
SOUND ON FILM & SILENT
EXPERT ADVICE & SERVICE
8 MM - 16 MM 9.5 MM
PRIVATE & COMMERCIAL
FILMING AT MODERATE
COST



BIRMINGHAM

Midland 4200

EMERGENCY CALLS

SPRINGFIELD 1922

4, COLONNADE PASSAGE
NEW ST, BIRMINGHAM, 2

HARRY BAKER'S

A REAL BARGAIN!

Bell & Howell 16 mm. camera. Zeiss Tessar
lens, case and accessories complete—£25

All apparatus supplied on
12 equal monthly payments

206, CHURCH ROAD, WILLESDEN,

Phone: Willesden 2388 N.W.10.

Morland Braithwaite

"CINENYM" FOR SERVICE

103,
Alcester
Road,
Moseley,
B'ham
13.

FIRST QUALITY
GLASS-BEADED
CINE-SCREENS
3/- per sq. ft.
Write for Sample

Phone :

SOUth

2211

Editing and Titling Service

SERVICE FOR CINE MEN

THE SOUTH BIRMINGHAM CINE SHOP

AMATEUR CINE WORLD
COUPON

Available until Sept. 15th
(No time limit for overseas readers)

"AMATEUR CINE WORLD"

presents

three magnificent new books—each written by an acknowledged expert, and full of sound practical information on the amateur's problems as well as up-to-date information on all the latest developments in amateur cinematography.

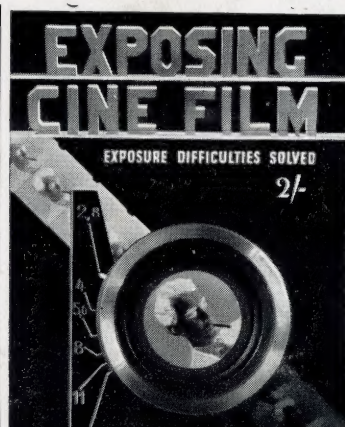
THE NEW SERIES FOR—

CINE TITLING SIMPLIFIED

By Harold B. Abbott. This book, by an author who has already made a name for himself through the columns of *Amateur Cine World* as an authority on titling, is certain to meet with an enthusiastic reception. Mr. Abbott has compiled a complete and authoritative manual on titling, written in simple language, and rich in practical data and tables. Price 2/-, by post 2/2.

2/- each

By post **2/2**



EXPOSING CINE FILM

By P. C. Smethurst. All amateurs are bothered to a greater or lesser extent with the problem of getting correct exposures. This book tells how to get correct exposures every time. Like the others in this series, it is so written that it can be understood by the veriest beginner. Price 2/-, by post 2/2.



—THE AMATEUR CINE ENTHUSIAST!

TRICK EFFECTS WITH THE CINE CAMERA

By H. A. V. Bulleid. Every owner of a cine camera is interested—potentially, at any rate—in trick work. It is part of the attraction of the cine camera that it can produce a wide range of special effects. Most amateurs are familiar with simple tricks such as reverse and stop motion. Practically every trick that can be carried out by an amateur is clearly described. Price 2/-, by post 2/2.



These books are all obtainable from your local Bookseller or Bookstall, or direct from the Publisher, A. C. Eurt, Link House, 4-8, Greville Street, London, E.C.1.

**Digitization and post-production completed in the
University of Wisconsin-Madison's Department of
Communication Arts, with funding from the
Columbia University Libraries.**

**Thank you to Dino Everett for his support in sharing
this magazine online.**

**MEDIA
HISTORY
DIGITAL LIBRARY**

